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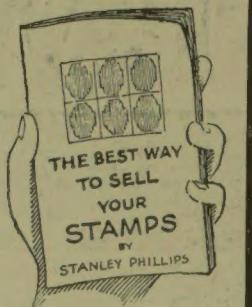
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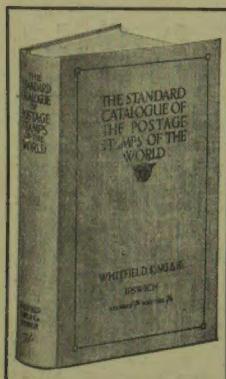
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THE series of pictorial stamps with which our West African colony of Sierra Leone celebrates the centenary of the death of William Wilberforce, and of the abolition of slavery, is an excellent one, produced by Messrs. Bradbury, Wilkinson and Co., at Malden. Intermingled in a range of thirteen denominations, the printers

have made some further essays in mingling two-colour effects, similar to their popular scenic stamps produced for Transjordan and the Falkland Islands last year. It is rather a snag for those partial to pretty colouring effects that the most pleasant one in the anti-slavery series is the highest value, £1, showing a view of Freetown Harbour in the olden days.

Other values presenting features of special interest are the slave shaking off his shackles on the 1d., the map on the 1½d., the fruit girl 3d., sailing canoe 5d., natives punting near the Banana Islands 6d., an African elephant 5s., and views on the 2d., 4d., 1s., 2s. The arms of the colony figure on the 1d. stamp and the King's portrait on the 10s.

Poland is following the example of the United States in issuing occasional stamps of moderate value dealing with notable episodes in its history. The conception and execution of the Polish issues is superior to the American stamps.

POZNAŃ POLSKA
JOANNES III. SOBIESKI
1683

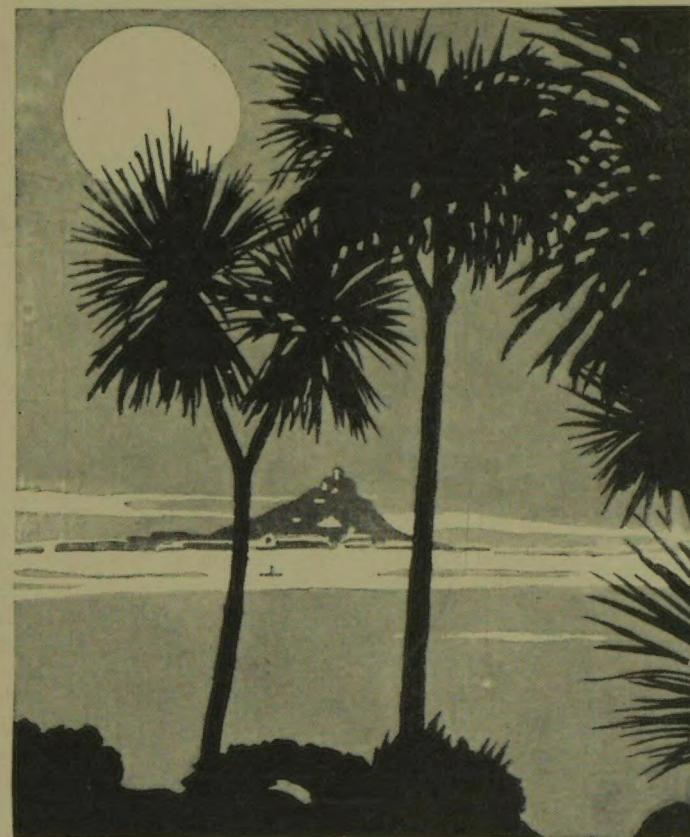
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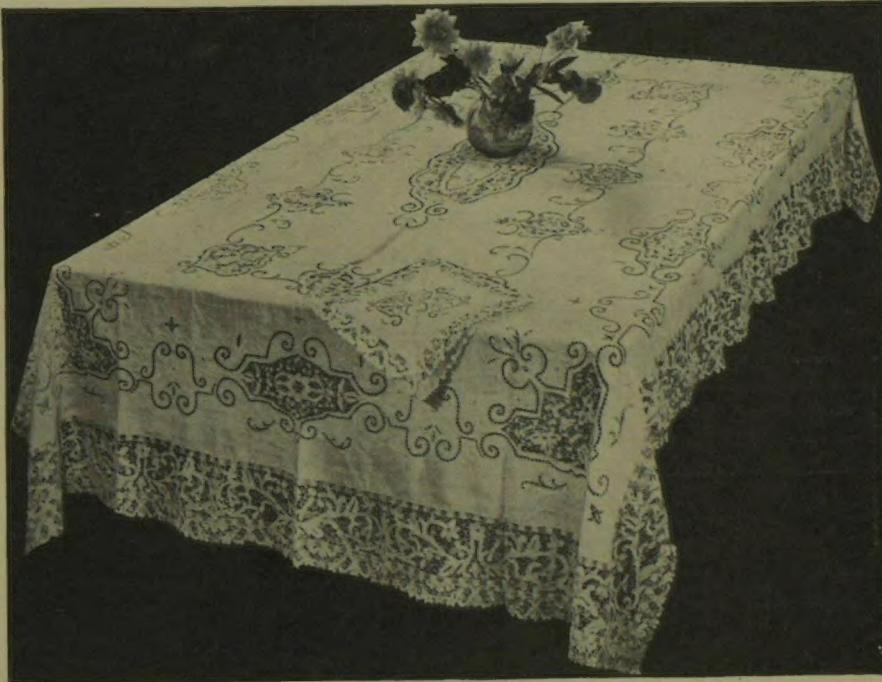
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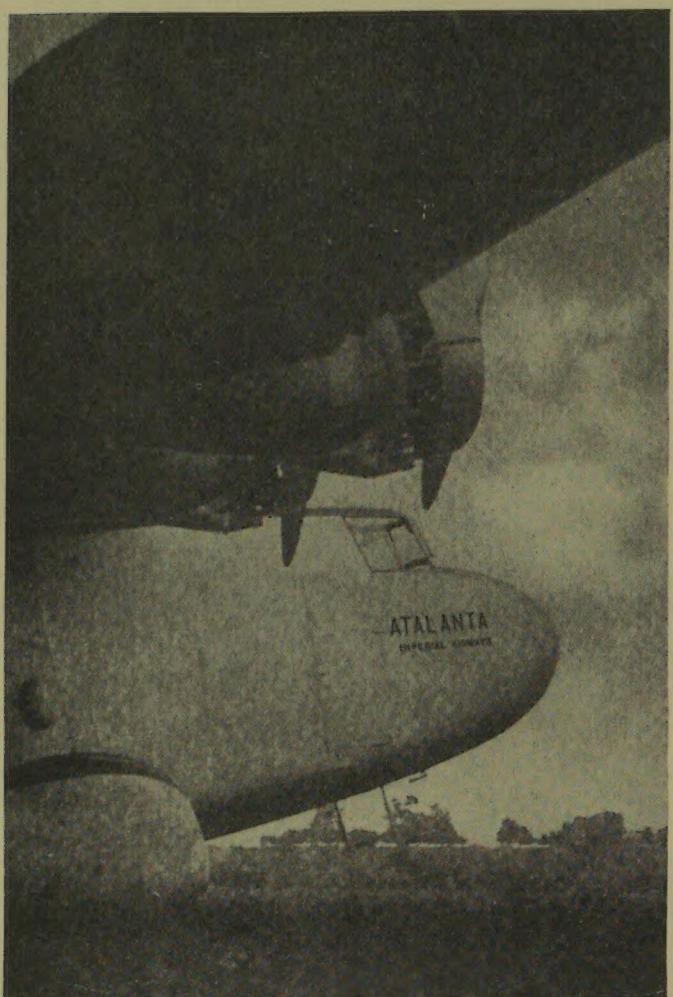


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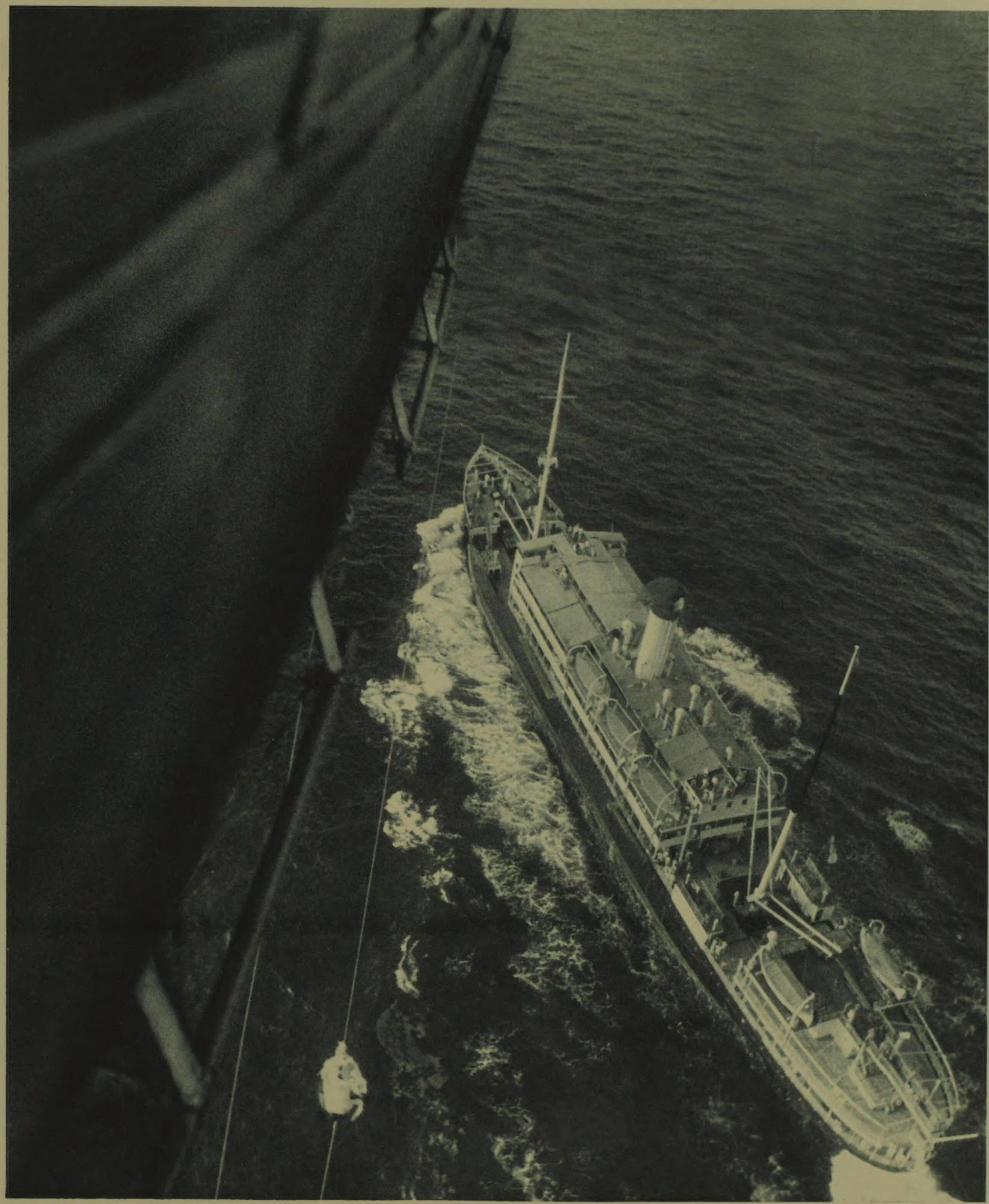
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SATURDAY, OCTOBER 28, 1933.



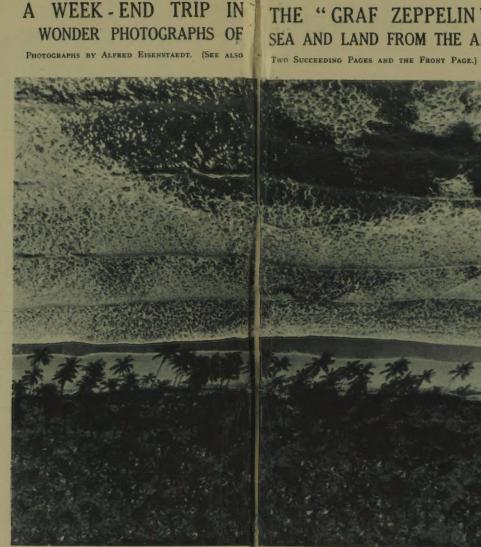
GERMANY—SOUTH AMERICA IN A WEEK-END BY ZEPPELIN: TWO METHODS OF TRAVEL CONTRASTED—
THE AIRSHIP LOWERING BY ROPE A CHAMPAGNE BASKET (SEEN ON THE LEFT) TO A SHIP BELOW.

Here and on four other pages we give some remarkable new photographs taken aboard the famous German airship, "Graf Zeppelin," during a week-end cruise. Recently, it may be recalled, she established two new records. On October 10 she beat her own record in bringing mails from South America to Germany. The crossing from Pernambuco, Brazil, to Friedrichshafen took 71 hours. The mails from Rio to Pernambuco, and from Friedrichshafen

to Berlin, were conveyed by aeroplane, and Berlin received them 112½ hours after they had left Rio, as against 118 hours last year. The other record was for a flight from Germany to Pernambuco (reached Oct. 17) in 72 h., 42 m. This photograph shows a ship in which was the President of Brazil, Dr. Vargas. Dr. Eckener, in the airship, sent him a basket of champagne, lowered about 500 ft. by rope.—PHOTOGRAPH BY ALFRED EISENSTAEDT.



CORAL REEFS ON THE COAST OF BRAZIL: AN AIR PHOTOGRAPH TAKEN IN THE GERMAN DIRIGIBLE, "GRAF ZEPPELIN"
DURING ONE OF HER FORTNIGHTLY FLIGHTS ACROSS THE ATLANTIC BETWEEN GERMANY AND SOUTH AMERICA.



A FOREST OF PALMS ON THE BRAZILIAN INTERESTING PHOTOGRAPH SHOWING THE



THE STRANGE ASPECT OF LAND AND WATER WHEN SEEN FROM THE AIR ABOVE: A REMARKABLE PHOTOGRAPH TAKEN IN THE "GRAF ZEPPELIN," SHOWING THE MOUTH OF A RIVER ON THE COAST OF BRAZIL.



PART OF A COCONUT PLANTATION SEEN FROM A HEIGHT OF SOME EIGHT HUNDRED FEET:
AN AIR PHOTOGRAPH FROM THE "GRAF ZEPPELIN" PRODUCING AN EFFECT SUGGESTING
JAPANESE DECORATIVE ART.



SOMETHING SHAKESPEARE COULD NOT VISUALISE WHEN HE WROTE—"LIKE THE WAVES MAKE TOWARD THE PEBBLED SHORE": A WONDERFUL OVERHELD EFFECT IN AN AIR PHOTOGRAPH FROM THE "GRAF ZEPPELIN."



A SEA TRAGEDY VIEWED FROM THE AIRSHIP—ON THE COAST OF BRAZIL,
THE WRECK OF A BURNT CARGO STEAMER, WASHED ASHORE AND BROKEN
IN HALF BY THE WAVES, SEEN FROM THE "GRAF ZEPPELIN."



ANOTHER SEA TRAGEDY VIEWED FROM THE "GRAF ZEPPELIN"—ON THE COAST OF GIBRALTAR: ALL THAT REMAINED OF A STEAMER WHICH HAD STRUCK THE ROCKS DURING A FOG—SHOWING

A WEEK-END IN THE "GRAF ZEPPELIN": AMENITIES

AIR PHOTOGRAPHS BY ALFRED EISENSTAEDT. (SEE ILLUSTRATIONS



COUNT ZEPPELIN'S SUCCESSOR AS THE "AIRSHIP KING": DR. ECKENER (LEFT FOREGROUND), WITH OFFICERS AND CREW OF THE "GRAF ZEPPELIN," IN THE "COAST RESTAURANT" AFTER ARRIVAL AT PERNAMBUCO.

WHILE the photographs on the preceding double page show examples of the wonderful views over sea and land visible from the German airship, "Graf Zeppelin," on her transatlantic flights, those given here illustrate scenes of daily life in the air on board this "flying hotel" during the journey. Her fifth "birthday" was recently celebrated, and it was then stated that she was approaching her fiftieth flight across the Atlantic. She was not, of course, the first airship to perform that feat, a distinction going to the British, "R.34," but is the pioneer of a Transatlantic passenger airship service. In this, the German airship is unique. "With surprising regularity Germany's only airship, the 'Graf Zeppelin,' flies according to fixed schedule, like a liner, between Germany and South America. Few realize, however, the amount of technical detail involved in making possible the flights of this safe and fast airship. Three times a day before the flight, meteorological charts are traced. These are telegraphed in figures from the coastal observation station at Hamburg to Friedrichshafen. The chart ultimately decides the actual route.

[Continued above.]

That the radio cabin plays an important part in the transmission of weather charts and telegrams goes without saying. In fact, there is no aid to modern navigation which is not used by the airship. The simplest is the airship's shadow, by aid of which its speed over land can be ascertained when it passes over a coast-line. The length of the shadow is known, so that the speed can be reckoned by marking off the time taken to cross the coast-line." The "Graf Zeppelin" ("LZ 127") is the latest and largest of her type. After the completed airship predecessor ("LZ 126") for the United States, the Americans, the Zeppelin Airship Works at Friedrichshafen and Lake Constance, were threatened with extinction. Then (in 1925) Dr. Eckener, Count Zeppelin's successor, opened a big popular subscription in Germany to build a new vessel. She was completed in 1928, and on October 11 of that year started on her maiden Atlantic flight, with a crew of forty and twenty passengers, reaching Lakehurst, N.J., in 11½ hours. The return flight was done in 7½ hours. In 1929 she was re-engined (with five Maybach engines) and accomplished a round trip flight in 28 days, 4 hours. In August 1931, she flew the Arctic and later visited Britain. She is 772 ft. long, and has a total cubic capacity of 3,710,000 cubic feet. The front

[Continued below.]



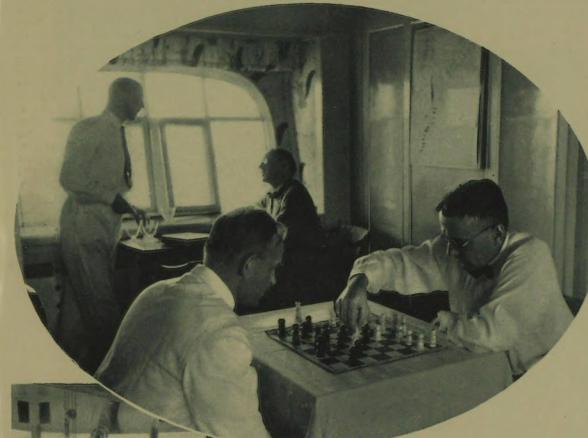
THE STEWARD OF THE "GRAF ZEPPELIN" PREPARING BREAKFAST TABLES IN THE AIRSHIP AT 6 A.M.: HOTEL COMFORT BESIDE A WINDOW GIVING VIEWS OF SEA AND LAND FAR BELOW.



A TYPICAL EXAMPLE OF THE "INDOOR" AMUSEMENTS WHICH MAY BE ENJOYED IN AN AIRSHIP FLYING ACROSS THE ATLANTIC: A HAPPY GROUP, INCLUDING DR. ECKENER (SEATED ON THE LEFT) AMUSED BY CARD TRICKS IN THE "GRAF ZEPPELIN" DURING ONE OF HER FLIGHTS BETWEEN GERMANY AND SOUTH AMERICA.

OF A FLYING HOTEL HIGH ABOVE THE ATLANTIC.

ON TWO PRECEDING PAGES AND THE FRONT PAGE)



A GAME OF CHESS IN MID-AIR, WITH A LIGHT PAPER-MÂCHÉ BOARD: A SCENE IN THE "GRAF ZEPPELIN" SHOWING HOW PASSENGERS MAY WHILE AWAY THE TIME DURING A TRANSATLANTIC FLIGHT.



DR. ECKENER IN THE CONTROL-ROOM OF THE "GRAF ZEPPELIN" RECEIVING A WIRELESS MESSAGE: A GLIMPSE OF OFFICIAL WORK IN THE AIRSHIP DURING ONE OF HER REGULAR FLIGHTS ACROSS THE ATLANTIC.



CAPTAIN VON SCHILLER, THE SECOND IN COMMAND, WITH ANOTHER OFFICER IN THE NAVIGATION ROOM OF THE "GRAF ZEPPELIN" DURING A TRANSATLANTIC FLIGHT: STUDYING THE AIRSHIP'S COURSE.



CAPTAIN LEHMANN AT BREAKFAST IN THE OFFICERS' QUARTERS OF THE "GRAF ZEPPELIN": AN INCIDENT OF THE COMMANDER'S DAILY LIFE IN THE AIRSHIP—SHOWING THROUGH THE WINDOW A VIEW OF A SHORE-LINE.



LOBSTERS AND A PINEAPPLE (RARELY USED, BECAUSE OF THE WEIGHT) ON THE MENU OF A FLYING HOTEL ABOVE THE ATLANTIC: THE COOK OF THE "GRAF ZEPPELIN" AT WORK IN HIS LILLIPUTIAN KITCHEN ABOARD THE AIRSHIP.



By G. K. CHESTERTON.

THE newspapers have always associated Mr. Winston Churchill with dashing and daring enterprises; and it is not taking sides to say that his experiments in war and politics have been condemned by his foes as imprudent, and praised even by his friends as impetuous. Whatever name be given to the diversions of Gallipoli or Antwerp, there can be no doubt that he has since started out on the bold and steep and even staggering adventure of white-washing the moral character of the original John Churchill. Intellectual courage of that order demands respect and even a sort of sympathy. It is true that we live in an age in which the justification of Judas Iscariot has become quite a hackneyed piece of sentiment for the films. But at least Judas Iscariot was not a soldier. And John Churchill did not hang himself.

The debate that revolves, or will probably revolve, round this book concerns me here rather than the book itself. For the question divides itself into two parts; one of which is doubtless dealt with very ably in the book; and the other is dealt with almost exclusively in nearly all the reviews. With the narrower contention of the book, I am not here concerned directly; with the wider contention of the critics, I am very much concerned indeed. The first half of the question is this: was the great Duke of Marlborough really guilty of all, or even most, of the wicked actions attributed to him? I can easily believe that the right answer to this question is: probably not. The second half of the question is this: are his bad actions justified because they were in a good cause, and (incidentally) were they in a good cause? For it has been almost entirely on this latter question that the reviewers have spread themselves, in most of the reviews that I have read. Not having read the original documents or details, I am willing to imagine that many of the ugly stories against Churchill can be denied. But I am not enquiring about the stories that are denied, but about the stories that are accepted. And I am enquiring whether those ugly stories do really become pretty stories because they are parts of a pretty story which is still sometimes called Progress, but which was known in my childhood as Little Arthur's History of England. Anybody who thinks can see at once that the logical distinction between these issues is clear. It is one thing to say that we can acquit Churchill of writing certain letters, or living by certain expedients, because the evidence is insufficient to convict him. It is quite another thing to say that we must forgive Churchill for using certain expedients, because his purpose was so noble and public-spirited that his very loftiness of principle obliged him to depend on expediency. In the first case we are trying the man for a crime, and may acquit him. In the second case we are trying the Cause in which the man admittedly committed the crime. If we are to excuse the badness of the crime for the goodness of the cause, we naturally want to know rather more about the cause. And we shall not be altogether contented if at the end (as happens to be my own case) we come honestly to the conclusion that the cause was rather worse than the crime. I have my doubts, to start with, whether such a man is really doing evil that good may come. But it does make a slight difference, if I happen to believe that he is doing evil that evil may come.

For the journalists whom I have found supporting Mr. Churchill's thesis are quite brazen and cynical in maintaining the theory that the end justifies the means. They defend Marlborough's

treacherous desertion of James II., wholly and solely upon the ground that it was necessary for the glorious invasion of William III. Without disputing with the journalists a morality which they quite falsely attributed to the Jesuits, we may at least say that in that case we are entitled to enquire exactly how glorious was the invasion of William III? Was William of Orange really so supernatural and beautiful a blessing, such a pearl of great price, such an ideal object of human desire, that a man might practise any degree of deception or desertion, if only he might see in England, like a beatific vision, the

This is what makes it so monstrously amusing that the desperate defence of Marlborough now involves a violent and belated attack on Macaulay. Well, to us who believe in the older English tradition, it is no news that Macaulay talked nonsense. But it seems to be quite forgotten that he talked nonsense entirely on the same side as the apologists of Marlborough. He might well have thought that nothing could be too good or bad to glorify the Glorious Revolution. He was probably the only sane human being who ever lived who really did regard William of Orange as an ideal object and a pearl of great price. If Marlborough had really been only a hero of the Glorious Revolution, I cannot imagine what motive Macaulay could have had for describing him as anything but heroic. Mr. Churchill seems to suggest that Macaulay got all his bias against Marlborough by meekly and credulously swallowing everything to be found in Jacobite pamphlets. A rather extraordinary suggestion to anybody who happens to have read Macaulay, and remembers how he speaks about those very same Jacobite pamphlets. He blackens them as baseless slanders against William of Orange; why should he not have equally disregarded their slanders against Marlborough? Marlborough was everything that Macaulay admired; a great Whig, a great maker of the Revolution, a very great English soldier; and Macaulay's patriotism was not small. It seems to me staringly self-evident that Macaulay is rather a reluctant witness, if anything, against the great warrior of the Whigs. But Macaulay also had a moral sense; an old Victorian piece of furniture which is now not much in fashion. Anyhow, I confess there is at least one other authority who counts with me much more than Macaulay. He is even more of an example of an independent witness testifying, if anything, against his own side. If we allow anyone to criticise the Duke of Marlborough, it might well be the Duke of Wellington. Nobody says Wellington was a romantic Jacobite or a sentimental Fenian regretting the victory of the Boyne. But Wellington did regret the treason of Marlborough; and regret is a very mild term. He said he could not conceive any soldier doing such a thing; and his word will not be easy to erase.

But the question still remains—if treason was done that truth might triumph, was it really the truth that triumphed? Was Truth the outstanding quality of that long agitation against the last Stuarts which began with the statements of the Rev. Titus Oates and ended with the Story of the Warming-Pan? Was truth, or even justice, or, for that matter, even liberty, particularly characteristic of the system and the dynasty which the Revolution substituted for the Stuarts: the progress whose practical stages in history bear the names of Glencoe and Limerick and Wood's Halfpence and the South Sea Bubble?

I never could see, for the life of me, that there was any particular improvement of any kind, in the matter of freedom and enlightenment, merely following on the usurpation by William of Orange. The last Stuarts were much more in favour of freedom and enlightenment; of religious toleration; of international peace; of culture and comprehension of the arts. I admit that a new sort of freedom and enlightenment, for good or evil, came long afterwards from the French Revolution. But there is not a scrap of logical link between the French Revolution and the Glorious Revolution. The latter, as Macaulay truly said, was glorious only for William of Orange; and its spirit now remains only in a few Orangemen. With all respect to them, they do not exactly represent the widest philosophy of modern times.



A FINE HOUDON BUST FOR SALE BY AUCTION; SIGNED AND DATED 1774: MARIE-ADÉLAÏDE-CLOTILDE-XAVIÈRE DE FRANCE, SISTER OF LOUIS XVI. This notable work of Houdon's best period, the property of Mr. D. D. Stathatos, comes up for sale at Sotheby's on November 17. As far as is known, no replica is in existence. The bust is in white marble, and of life-size (33 in. high). The subject was a daughter of the Dauphin, son of Louis XV. She was beatified after her death by Pope Pius VII.

Reproduced by Courtesy of Messrs. Sotheby and Co.

face of that divine Dutchman? Was the successful invasion and conquest of England by a Dutch army an object so purely and perfectly patriotic that a great English General was justified in committing mutiny and treason and refusing to lead his own country's army to defend his own country? The fact is that there is no defence of Marlborough in this matter, upon the normal notions about a patriot, a soldier, or a gentleman. The fact can be established by a very simple test. Those who have condemned Marlborough most strongly have been men of normal moral feeling; but men actually inheriting and representing the Whig or Protestant Settlement, for the sake of which he is supposed to have sold his master.

THE END OF THE N.W. FRONTIER "WAR."



THE END OF THE ROAD : THE FINAL POINT OF THE NEW ROAD BUILT BY BRITISH INDIAN TROOPS FROM HAFIZKOR VIA GHALANAI TO YUSUF KHEL AND BEYOND TOWARDS THE NAHAKKI PASS.



A JIRGA IN PROGRESS : TWO BRITISH OFFICERS FACED BY BEARDED TRIBESMEN WHO INCLUDE THE LEADER OF THE LOYAL HALIMZAI AND A "DELEGATE" REPRESENTING BADSHAH GUL, WHO LED THE RECALCITRANT SAFIS.



TRIBESMEN GATHERING OUTSIDE THEIR VILLAGE TO WATCH THE SHELLING OF THE ENEMY POSITION : THE PLACE WHERE A SUCCESSFUL JIRGA WAS SUBSEQUENTLY HELD, PACIFYING THE MOHMAND TRIBES.

As mentioned in our issue of October 7, the pacification of the North-West Frontier had been completed before the end of September; and the British Indian troops began their evacuation of the country. The Khwaezai and Baezai, two Upper Mohmand tribes, had, after a series of *jirgas*, promised to be of good behaviour and to refrain from attacking the Halimzai. The Baezai had never been induced to join a *jirga* before. Stern measures were necessary before the Safis and Kandaharis, the last tribesmen to stand out, were finally subdued. One of our photographs shows a *jirga* at which Habib Khan was present to represent Badshah Gul, an agitator known as the "Mad Fakir," whose activities in Bajaur last summer were largely responsible for the R.A.F. bombing of Kotkai, was recently arrested at Torkham, in Northern Waziristan. There was an indication, however, that all might not be settled on the Frontier, when a Reuter message of October 17 reported fighting near Gulkach, in the Zhob district—a place on the Baluchistan border, some way south-west of the scene of the recent disturbances.

THREE LABORATORIES IN "DISCOVERY II."

The Royal Research ship "Discovery II." sailed from London on October 21, under her commander, Captain A. L. Nelson, to continue during the coming Antarctic summer her investigation of the Southern Ocean. It is hoped to put the whaling industry on a scientific basis, and to save the southern whale fisheries from the fate of over-exploitation through which whale fisheries in the north have collapsed. With the whaling problem particularly in view, the work will be directed mainly towards ascertaining fundamental facts about the productivity of the ocean. It is already known that the Antarctic seas are the richest in organic life in the world. Water samples, with their mass of microscopic life, will be taken from the top to the bottom of the ocean. Temperatures will also be determined, and the depth of the ocean will be continuously recorded by the latest type of echo-sounding apparatus. This time the interval between sound-waves leaving the ship and reaching it again after reflection from the ocean floor. The present expedition is to operate along the ice edge between Cape Horn and New Zealand, one of the least known parts of the Antarctic.



SCIENTIFIC RESEARCH ON BOARD "DISCOVERY II.," WHICH SAILED ON OCTOBER 21 ON A FURTHER VOYAGE OF EXPLORATION IN THE ANTARCTIC : THE HYDROGRAPHICAL LABORATORY, WITH ITS UP-TO-DATE APPARATUS.



THE "ROUGH" LABORATORY IN "DISCOVERY II.," THE ROYAL RESEARCH SHIP EQUIPPED WITH ELABORATE APPARATUS FOR CHEMICAL AND BIOLOGICAL RESEARCH : PREPARATIONS FOR A VOYAGE OF SCIENTIFIC DISCOVERY.



EQUIPMENT FOR THE STUDY OF WHALES, WHICH, IT IS HOPE, WILL BE THE MEANS OF PUTTING THE WHALING INDUSTRY ON A SCIENTIFIC BASIS : THE BIOLOGICAL LABORATORY OF "DISCOVERY II."

THE WORLD OF SCIENCE.

A RARE HYBRID MOTH, AND SOME PUZZLING CROSSES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

TWO most interesting photographs of hybrid hawk-moths have just been sent me to serve as a theme for this page, and they are very welcome; for this matter of hybridisation is one of no small interest, raising problems for which, as yet, no solution is forthcoming.

At one time hybridisation was regarded as a sure test of what was a "true species." If a cross between two apparently distinct species resulted in offspring,

reciprocal crosses. The same is true of the horse and the ass; and the ass with the zebra, though the offspring are infertile. The yak and the zebu, the brown and polar bear, produce fertile hybrids, and the same is true of the sika and red deer.

What happens in hybridisation? That the very different congeries of individuals which we designate "species" have not come into being by crossing, one with another, we may be quite certain; even

though their hybrid offspring were fertile. The sexes, it is to be noted, often differ more one from another than do distinct species. The difference, for example, between the cock and the hen bullfinch is greater than between the blue-and the great-titmouse. What determines the sex of the embryos we do not know, but when the sexes differ in coloration the male characters are transmitted by the female. But new characters appear first in the males; and it is not, so it would seem, until their development has reached the "saturation-point" that they begin to be assimilated by the female, which, ultimately, may attain to a like degree of splendour, as in our kingfisher.

Why is it, then, that while a strongly-contrasted coloration can be isolated, so to speak, so as to appear only in

the male, yet when two equally contrasted but distinct species hybridise the offspring sometimes present a blend of the parental characters and sometimes differ from both parents? Thus hybrids between our common sheldrake and the chestnut African sheldrake resemble neither, but the Australian sheldrake. In the cross between the guinea-fowl and the domestic hen, the offspring develop neither comb, wattles, nor helmet. These facts suggest that here we have a more or less complete reversion to the ancestral type, well shown in the case of the domesticated pigeon, which, whether it

be fan-tail, barb, pouter, or any of the widely different races of the show-bench, will revert, if left to run wild, to the ancestral form of the rock-dove. Here, not only the coloration but also structural features induced by the breeder are shed.

And now as touching hybrid-hawk-moths. As with all the other cases I have cited, hybrids in a wild state are rare; and this particular case was the result of pairing between captive specimens, the experiment being made by Mr. Gurth Edelstein, of South Africa. He mated a bedstraw hawk-moth (*Celerio galii*), a British species, imported from Germany, with the South African *Rhodafra opheltes*,



I. THE FEMALE HYBRID BETWEEN THE MALE BED-STRAW AND THE FEMALE RHODAFRA, SEEN IN FIG. 2: A CROSS IN WHICH THE COLORATION MORE NEARLY RESEMBLES THAT OF RHODAFRA—THAT IS, THE FEMALE PARENT.

it was held that the parents could only be regarded as "sub-species" or "races." But what is a species? Generally it is defined as a congeries of individuals presenting a constant and precisely similar coloration. The common sparrow and the tree-sparrow may serve as examples. Each breeds true to type. But species with a wide range do not show this constancy, since they display more or less obvious differences in the intensity of their coloration. Thus many of our British birds, like the robin and the coal-titmouse, differ from their Continental representatives sufficiently to enable experts to distinguish between them. Our skylark differs from the eastern skylark of Siberia, Turkestan, and Persia only in slight differences in hue, requiring an expert to detect. In the matter of food and habits they appear to be in exact agreement. The skylark of east and south-east Europe is intermediate between the two, and it is impossible to distinguish them without comparing a large series! The inference is that these are all one species, differing slightly in the intensity of their coloration, owing, possibly, to climatic influences such as temperature and the average rainfall. For each type remains constant in its own area. These peculiarities are not, in short, differences due to interbreeding between distinct races or species.

Such interbreeding or hybridisation is rare among animals in a wild state. But the crosses between our carrion-crow and the hooded-crow, where the range of the two species overlaps, frequently give rise to hybrids which are fertile. And this matter of fertility, in this regard, is important. While some species refuse to breed in captivity, others prove extremely amenable. And among these the pheasants and the ducks stand easily first. Let us begin with the pheasants. For hybrids have been obtained between such distinct types as the common pheasant of our coverts—itself a hybrid—and the totally different Reeve's pheasant with tail-feathers six feet long; while hybrids are on record between this species and the golden pheasant. The list of recorded hybrids between widely different species of pheasants is indeed a long one. The game birds, seem exceptionally prone to hybridisation, as crosses between the common fowl and the turkey, the capercailzie and the pheasant, bear witness. The ducks, again, afford similar evidence, as was shown some years ago by the long and patient experiments of my old friend the late J. Lewis Bonhote. Here, also, the hybrids were fertile. The success of his experiments was surprising, as he succeeded in combining the blood of five wild species in one individual!

We get similar results in the horse tribe. For the zebra crosses readily with the horse and in



3. A MOTH WHICH HAS BEEN THE SUBJECT OF SOME HIGHLY INTERESTING EXPERIMENTS IN HYBRIDISATION: THE POPLAR HAWK (*SMERINTHUS POPULI*), BETWEEN WHICH AND THE EYED-HAWK-MOTH CROSSES HAVE BEEN FREQUENTLY RECORDED.

This photograph shows clearly the poplar hawk-moth's peculiarity, which consists of thrusting the hind-wings to project in front of the fore-wings when at rest. The hybrids between poplar hawks and eyed-hawks are intermediate in appearance between the two species. The hybrid caterpillars give no indication of the cross till after the third moult, when they more nearly resemble those of the eyed-hawk-moth. Records of gynandromorphic or hermaphrodite poplar hawks are numerous. Herein the wings of one side are of the male type, and of the other of the female.



2. THE TWO PURE-BRED SPECIES OF HAWK-MOTHS; PARENTS OF THE HYBRID SEEN IN FIG. 1: (ABOVE) THE BED-STRAW (*CELERIO GALII*), A MALE; AND A FEMALE OF THE SOUTH AFRICAN SPECIES (*RHODAFRA OPHELTES*).

Though rare as a British moth, the bed-straw sometimes reaches us in large numbers, coming to us from abroad. Hybrids between the bed-straw and the spurge-hawk have been recorded. The South African *Rhodafra* differs from the bed-straw chiefly in the matter of coloration, which is apparent on comparing the two.

belonging to a different genus; though, as the photographs show, they must be somewhat near akin. The bedstraw male was one from a number of pupae from an autumn brood of larvae which had pupated for the winter and therefore less likely to hatch out en route. They emerged early in January—owing to the change in temperature—and were paired up with the South African species, which had also just emerged. The two lots of larvae resulting from the crossing pupated in due course. Some hundreds of infertile ova were laid, and in the end three hybrids only were obtained. An attempt to reverse the cross—that is to say, pairing a female bedstraw with a male of the African species—failed.

The accompanying photograph (Fig. 2) shows the two parent species, the upper figure being that of the male bedstraw, the lower the female *opheltes*. The hybrid shown in Fig. 1 was a female; and it will be noticed she more nearly resembles her female parent. But the black band across the abdomen is wider than in either of the parents. The brick-red patch near the inner border of the hind wing agrees with the bedstraw, for in the African species this is of a light cerise. Unfortunately, in the photographs this does not show, but it lies at the extreme inner end of the black loop.

I believe that this is the first record of this cross. But there are many cases of crosses between hawk-moths much more unlike than these two species, as, for example, between the male poplar and the female eyed-hawk-moth, as well as the male eyed-hawk with the female poplar. But I can find no record concerning one very interesting point. The poplar hawk-moth, as will be seen in Fig. 3, has the curious habit, when at rest, of thrusting the hind wings forward so that they project far in front of the fore wings. How were these wings carried in the hybrids? The pose is a matter of habit, not of structure. Is this habit diminished in the hybrids?



A "GOLDEN RAIN" OF METEORS THAT MADE VILLAGERS FEAR THE HEAVENS WERE FALLING: (ABOVE) A RE-TOUCHED TIME PHOTOGRAPH (TAKEN IN GERMANY) DURING THE PHENOMENON OF OCTOBER 9; (RIGHT) A TIME EXPOSURE OF 52 MINUTES TAKEN THE SAME NIGHT (BY F. QUÉNISSET) AT THE FLAMMARION OBSERVATORY, JUVISY, SHOWING EIGHTEEN "SHOOTING STARS" IN THE REGION OF VEGA (THE BIG STAR IN THE CENTRE) AND THE CONSTELLATION OF THE LYRE.

THE GREAT SWARM OF "SHOOTING STARS": THE WAKE OF A COMET MET BY THE EARTH.

A MAGNIFICENT display of "shooting stars," lasting several hours, was observed on the night of October 9 in many parts of Europe. At Strasbourg Observatory it was stated that similar phenomena occurred in November 1833 and November 1885, probably the remains of an unknown comet. There the rain of meteors on October 9 lasted from about 6.30 p.m. to 9 p.m. A note on our upper photograph says that they were seen all over Germany, and many people thought the end of the world had come. In some villages in Portugal the whole population took refuge in the churches, believing that the heavens were falling. Reports of the display came also from France, Italy, and various places in the British Isles, including Antrim and Armagh, Derby, Gainsborough, Bognor Regis, and Welwyn Garden City. The "Times" astronomical correspondent said that it supplied almost direct evidence of connection between shooting stars and comets. He recalled that a comet discovered in 1900 was moving in an orbit with a period of about 7 years, its nearest point then being 5,500,000 miles from the earth. On its second return, in 1913, the orbit had been altered by planetary perturbation, and this comet was described as one of the few passing near enough to us to produce meteor showers. In 1926 its orbit actually intersected that of the earth, and meteors occurred on October 9. This year the comet was again detected. "It passed through, or near, the earth's orbit at the end of July. It seems likely that the earth has encountered a swarm of small bodies that the comet has left behind it in its wake."



"IN OUR FLEET OUR FATE": IS THE SECURITY OF THE EMPIRE IN PERIL THROUGH NAVAL REDUCTIONS?

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS.

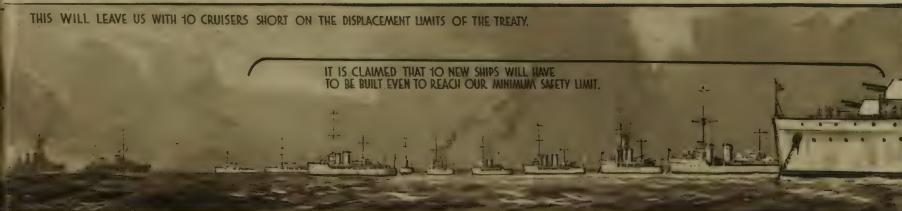
CAPITAL SHIPS.

CAPITAL SHIPS THAT WILL BECOME OBSOLETE IN 1936-7.

CAPITAL SHIPS REMAINING UNDER AGE IN 1937.

CRUISERS.

THERE WILL BE ONLY 36 CRUISERS UNDER AGE IN 1936.



IT IS CLAIMED THAT 10 NEW SHIPS WILL HAVE TO BE BUILT EVEN TO REACH OUR MINIMUM SAFETY LIMIT.

THIS WILL LEAVE US WITH 10 CRUISERS SHORT ON THE DISPLACEMENT LIMITS OF THE TREATY.

DESTROYERS.

THERE WILL BE ONLY 110 DESTROYERS UNDER AGE IN 1936.



NEW CONSTRUCTION OF 40 VESSELS WOULD PROBABLY HAVE TO BE UNDERTAKEN AT ONCE.

SUBMARINES.

THERE WILL BE ONLY 39 SUBMARINES UNDER AGE IN 1936.



WE SHALL BE 12 SHORT OF THE DISPLACEMENT LIMITS OF THE TREATY (52,700 TONS).

TODAY THE SUM OF £430,000,000 HAS TO KEEP THE WHOLE FLEET IN BEING.

STORES & EQUIPMENT ARE CLAIMED TO HAVE REACHED A DANGEROUSLY LOW LEVEL.

URGENT REPAIR & MAINTENANCE WORK AWAITING ATTENTION.

FUEL STOCKS MUST BE MAINTAINED.

**OLD AGE AND "MALNUTRITION" THE ILLS OF THE NAVY: PICTORIAL DIAGRAMS TO**

Admiral of the Fleet Earl Beatty, speaking at the Navy League dinner the other night, warned the British Empire in grave words that our Fleet has reached the danger limit. Constant reduction has brought the numbers and fighting capacity of all units down to such an extent that they are far below the minimum requirements; furthermore, we are largely relying for our safety on ships that are, in the majority of cases, out of date. It has also to be remembered that on December 31, 1936, the London Naval Treaty will expire, and, if no renewal has taken place

meanwhile, it is quite probable that it will not be renewed. We shall then be faced with the problem of finding vast sums of money for new construction alone. All our capital ships, with the exception of "Nelson," "Rodney," and "Hood," will reach the age limit by 1937; all our cruisers excepting 36 will be over age; while our destroyers (including flotilla leaders) will be limited to 110 and our submarines to 39. This will leave us far short of the meagre number allowed to us by the displacement limits of the Treaty, which is now generally agreed to be

NEW NAVAL AUXILIARIES ARE URGENTLY NEEDED.

OUR NAVAL FORTIFICATIONS ARE GENERALLY OBSOLETE & EXPENDITURE ON NEW WORKS IS DEEMED TO BE ABSOLUTELY NECESSARY.

THE NAVAL PERSONNEL IN 1933 IS 90,300, COMPARED WITH 147,000 IN 1914; SO THAT A VAST INCREASE WILL PROBABLY BECOME NECESSARY IN 1937.

**ILLUSTRATE THE GRAVE WARNING RECENTLY UTTERED BY LORD BEATTY.**

considerably below actual requirements. Thus we may find ourselves in 1937 faced with the awesome problem of finding an enormous amount of money for new and urgent building (even if the Treaty is renewed on the same terms) to bring us up to the tonnage to which we are entitled. If, however, the Treaty is allowed to lapse and the Naval Powers are at liberty to build as they think fit, then the position to be faced by the unfortunate taxpayers will be infinitely more serious, for capital ship construction alone may easily reach £40,000,000. In addition

to this new construction of fighting units, huge sums would be required for the lesser-known, but just as important, auxiliary vessels. Stores are said to be at a low limit, and these vital necessities would take more millions. Repair work is urgently needed on older ships, and fuel stocks have to be brought up to capacity. Finally, the personnel, the very heart of the Fleet, is now at its lowest limits in numbers and would have to be increased considerably. Thus, if we do not face the problem now, there may be a sad awakening for the nation three years hence.

THE HOME OF THE WASHINGTONS.

BEING AN APPRECIATION OF

"SULGRAVE MANOR AND THE WASHINGTONS": By H. CLIFFORD SMITH.*

(PUBLISHED BY CAPE.)

THE first President of the United States showed a somewhat haughty indifference to his English ancestry—for reasons which it is easy to understand—but was under the impression that the roots of his stock were in the North Country. Patient genealogists, though for long puzzled, have followed up this clue and confirmed its accuracy, and the family has been traced back to the county of Durham, where, in 1180, one William de Hertburn bought the Manor of Wessington, giving a family name to some generations of de Wessingtons. They seem to have become Washingtons some time in the fifteenth century. There is a Scottish flavour about Hertburn or Hartburn, and one wonders whether Washington ought not rightfully to be added to Scotland's other illustrious names. If so, it will be learned with regret across the Border that the movement of the family was gradually southwards. By the fourteenth century it was established in Lancashire, at Carnforth, Tewitfield, and Warton; and it was not until 1539 that Lawrence Washington, son of John Washington of Warton (who married Margaret,



THE APPROACH TO THE MANOR HOUSE, SULGRAVE: A VIEW SHOWING (ON LEFT) ANCIENT ELMs, AND (IN CENTRE OF LAWN) A YOUNG TREE, OF HISTORIC DESCENT, KNOWN AS "THE WASHINGTON ELM."

"The approach has an historical interest, for in the centre of the lawn stands the 'Washington Elm,' now some 8 ft. high, an offshoot of the elm-tree at Cambridge, Massachusetts, under which Washington stood when he took command of the American Army" (on July 3, 1775). The young tree was planted in 1932, the bi-centenary year of Washington's birth.

Illustrations on this page reproduced from "Sulgrave Manor and the Washingtons." By H. Clifford Smith, F.S.A. By Courtesy of the Publisher, Mr. Jonathan Cape.



IN THE GROUNDS OF SULGRAVE MANOR: A FLOWER BORDER BESIDE THE TUDOR PORCH, AND THE ENTRANCE TO THE ROSE GARDEN.

daughter of Robert Kyton of Warton Hall), built Sulgrave Manor in Northamptonshire. (It is interesting to note that one branch of the family continued at Warton until the early nineteenth century.) Lawrence Washington was a successful woolstapler, who was first attracted to the Northamptonshire district by commercial inducements; prospering, he became Mayor of Northampton, and took a lease of valuable priory lands at Sulgrave. When this property was confiscated by Henry VIII., he bought it for £324—a reasonable bargain, we may imagine, even if we call its modern equivalent something between three and four thousand pounds. In 1914, the value of the estate—then much dilapidated—was more than twice that amount.

The manor remained in the family for about 120 years, and in 1659 it was sold by one Abel Makepeace, whose grandfather had married a Mary Washington. At this period the records of the President's ancestry become fuller and more dramatic. His great-great-grandfather, the Rev. Lawrence Washington, probably born at Sulgrave about 1602, was a Fellow of

* "Sulgrave Manor and the Washingtons: A History and Guide to the Tudor Home of George Washington's Ancestors." By H. Clifford Smith, F.S.A., Author of "Buckingham Palace: Its Furniture, History, and Decoration." With a Foreword by Viscount Lee of Fareham, P.C., G.C.B., G.C.S.I., G.B.E., Chairman of the Sulgrave Manor Board. Illustrated. (Jonathan Cape; 15s. net.)

Brasenose College, Oxford, for ten years, and might have ended his days peacefully in an Essex rectory if his Royalist connections had not brought down upon him scandalous charges of tippling, not to

Sir Walter de Wessington appears to have fought at the Battle of Lewes, but no other members of the family bore titles, or were distinguished in either of the Services, or had any connection with the Court. Their coat-of-arms, still to be seen at Sulgrave, first appears in 1346, and it would have surprised the de Wessington who first bore it to learn that it was to become, more than five hundred years later, the banner of a rebel republic. It would also surprise the American nation to learn that the Stars and Stripes are, properly described, argent two bars gules in chief three mullets of the second. A patriotic orator might be misunderstood who referred rhetorically to the two bars and three mullets waving proudly in the breeze. We are not sure whether the American eagle has any kinship with the crest which appears on the arms of Lawrence Washington, the builder of Sulgrave, but if so, it is disappointing to learn that the bird is not an eagle, but a demi-raven wings erect sable.

When the manor became dissociated from the Washington family, it passed through various hands and gradually dwindled in importance and attraction. The village of Sulgrave itself also fell from grace: whether or not on account of the withdrawal of the respectable Washington influence, the village became ill-famed as a resort of highwaymen and



THE ORIGIN OF THE AMERICAN STARS AND STRIPES: THE WASHINGTON COAT-OF-ARMS CARVED ON THE RIGHT SPANDREL OF THE STONE ARCHWAY AT THE ENTRANCE TO SULGRAVE MANOR.

In a note on illustrations of Sulgrave Manor, published in our issue of February 13, 1932, relating to the Washington bi-centenary, Mr. H. Clifford-Smith described the building of the present Manor House, soon after the accession of Queen Elizabeth, by Lawrence Washington, and stated that he had his coat-of-arms carved on a spandrel of the stone archway of the porch—"two bars, with three mullets (*i.e.*, stars) above—the origin of the American Stars and Stripes."

poachers. "One of the most prominent of these," as Lord Lee reminds us, "was no less a personage than the parish clerk, who was accustomed to secrete his ill-gotten gains in the church strong-box, and

who never performed his part in the church services without loaded pistols in his pocket." Lord Lee adds slyly: "Have we perhaps here the hereditary germ of the 'gangster' industry which has played so prominent a part in recent American history?" Inhabitants of Chicago who belong to the school of the late Mayor Thompson may welcome the suggestion that England is really the ancestral and spiritual home of Mr. Capone.

In 1814 the Treaty of Ghent established peace between England and America, and a century later—perhaps not altogether inappropriately, for it was the year of events which were to bring the two former belligerents into alliance against a common enemy—celebrations were held to mark the end of an unhappy chapter in the history of the English-speaking peoples. No more fitting memorial could have been chosen [Continued on page 708.]



THE OAK PARLOUR IN SULGRAVE MANOR: A BEAUTIFUL OAK-PANELLED ROOM, WITH A QUEEN ANNE NEEDLEWORK SETTEE AND A FIGURE OF A BOY IN THE COSTUME OF 1690.

"The Queen Anne Oak Parlour . . . has now been charmingly equipped. . . . In the window is a bird-cage of walnut wood, in which the lady of the manor in Queen Anne's time would have kept her white Java sparrows. Beside the fireplace . . . stands an early dummy-board figure, of a little boy in the picturesque costume of about 1690. Original examples of these curious, life-like figures, cut out of thin board and painted, are of great rarity." Other illustrations of the furnishing of Sulgrave Manor appeared in our issue of July 16, 1932.

FROM THE WORLD'S SCRAP-BOOK:

NEWS ITEMS OF TOPICAL INTEREST.



BRITAIN'S FIRST STREAM-LINED RAIL CAR: THE NEW GREAT WESTERN MOTOR-DRIVEN VEHICLE FOR SUBURBAN TRAFFIC.

Britain's first stream-lined rail-car is being introduced by the Great Western Railway on its suburban services between Reading and Slough. It is of unique design, and is the outcome of exhaustive tunnel tests to reduce wind resistance. In appearance, it resembles a huge seaplane float, with flush-fitting observation-windows running along the top. It is propelled by a 130-h.p. heavy oil engine.



THE EXTENSION OF THE AIR MAIL TO BURMA: THE IMPERIAL AIRWAYS "ATHENA" AFTER MAKING THE FIRST OFFICIAL FLIGHT FROM RANGOON TO CALCUTTA.

The extension of the Imperial Airways mail service to Rangoon—an important step in the forging of a complete England-Australia air link—was opened on October 1, when the Imperial Airways machine "Arethusa" landed at Rangoon from Calcutta. Our photograph illustrates the first official flight in the reverse direction, the "Athena" being the first machine officially to bring mails from Burma to Calcutta. She is seen after landing at the Dum Dum airport of the city, under a typical monsoon sky.



THE GLOUCESTER WAR MEMORIAL UNVEILED ON OCTOBER 21: THE CEREMONY PERFORMED BY THE DUKE OF BEAUFORT.

The Gloucester War Memorial in memory of the men of the city of Gloucester who fell in the war was unveiled by the Duke of Beaufort on October 21. Our photograph shows the ceremony in progress, attended by a large crowd. The Memorial is a simple and beautiful one, consisting of a column surmounted by a sphinx.



AN IMPROBABLE EVENT OCCURS—IN WAX! HITLER GIVING THE NAZI SALUTE TO DOLFFUSS!

The latest addition to the famous waxworks exhibition at Tussaud's is a life-size figure of the Austrian Chancellor, Herr Dollfuss, now one of the most prominent statesmen of Europe, and notable especially for the opposition he has led to the spread of the Nazi movement in his own country. Herr Hitler's swastika recalls the recent discussion as to which way its arms should point.



CHARGES OF MURDER AND OF DISSOLVING BODIES IN SULPHURIC ACID: A REMARKABLE FRENCH TRIAL.

The trial of eight people on charges of murder, defrauding insurance companies, and complicity, opened on October 21 at Aix-en-Provence. The principal accused are Georges Sarret (white-haired man; right), and two sisters, Catherine and Philomen Schmidt (left and centre). Among the charges is one of dissolving bodies in a bath of sulphuric acid.



"MACHINE-GUN" KELLY AND HIS WIFE RECEIVING LIFE SENTENCES IN THE URSCHEL KIDNAPPING CASE.

The correspondent who sends us this photograph writes: "George ('Machine-Gun') Kelly and his wife, Kathryn, photographed in the Federal court-room at Oklahoma City on October 12, as Federal Judge Vaught sentenced them to life imprisonment. They were found guilty in connection with the kidnapping of C. F. Urschel."



BIRMINGHAM'S 40,000TH CITY COUNCIL HOUSE OPENED BY THE CHANCELLOR OF THE EXCHEQUER: MR. CHAMBERLAIN SPEAKING BEFORE THE CEREMONY.

Mr. Chamberlain visited Birmingham on October 23 to open the 40,000th house that has been completed under the Birmingham City Council's housing scheme. He was given a golden key with which to open the front door, but when he inserted it in the lock, turned it and pushed gently, nothing happened. Finally, the door had to be hit violently before it was released: the new paint had stuck!



THE FIRST PUBLIC AUCTION OF OSTRICH FEATHERS HELD FOR FIVE YEARS: THE FEATHERS GRADED AND ARRANGED IN READINESS FOR THE SALE.

The first public auction of ostrich feathers for about five years was held at Hale and Son's on October 19. The sale was confined to feathers of 1933 importation, and comprised about 250 lots. Practically all were sold; and about £5000 was realised. There was a fair attendance of buyers, the home trade being the main support. It is hoped to arrange a series of sales in 1934, the first to be held early in the New Year. The feathers are very much the fashion.



THE "DISCOVERY II'S" VOYAGE TO THE ANTARCTIC: LIEUT. A. L. NELSON, COMMANDING THE SHIP, WITH DR. N. A. MACKINTOSH.

The Royal Research Ship "Discovery II," sailed from London on October 21, to continue the exploration of the Southern Ocean. Photographs illustrating laboratories in the ship are on page 677. The research ship is commanded by Capt. A. L. Nelson, and carries a company of 52. The youngest member of the crew is a fifteen-year-old boy, John Edward Dobson, selected from the training-ship "Warspite."



ADLY PASHA YEGHEN.

The "elder statesman of Egypt," who died October 22, aged sixty-seven. Minister of Foreign Affairs, 1914. Prime Minister during the negotiations with England, 1920; and again in 1927 and 1929.



MR. D. J. ARMOUR.

The famous brain surgeon. Died October 23; aged sixty-four. Surgeon to the National Hospital for Nervous Diseases. Wrote "The Surgery of the Spinal Cord and its Membranes."



MR. VITHALBHAJ J. PATEL.

First Indian President of the Legislative Assembly (1925). Died October 22. The first Swarajist President of the Bombay Corporation. Visited U.S.A. and Irish Free State to denounce the British Raj.



MR. COLIN F. CAMPBELL.

Appointed Chairman of the National Provincial Bank, following the resignation of Sir Harry Goschen, owing to the state of his health. Acting Chairman since Sir Harry Goschen's illness.



THE DUKE OF ATHOLL.

The results of the Duke of Atholl's Appeal were made known on October 20. 337,784 tickets were sold; the proceeds were £152,414; £59,002 was paid to trustees for charitable purposes.



SIR WALTER GIBBONS.

The well-known theatrical manager and engineer. Died Oct. 22. Head of group controlling the Holborn Empire and the Palladium in London. Road Transport Adviser (London, and Home Counties), Ministry of Food, 1919.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE REVOLUTION IN SIAM: KING PRAJADHIPOK AND HIS QUEEN, WHOSE DETHRONEMENT THE REBELS APPARENTLY DEMANDED.

That the Revolution in Siam had come to an end seemed to be indicated by the announcement from Bangkok, on October 20, that insurgent forces were being rounded up. The aim of the revolt was apparently to put Prince Bovaradej on the throne. Another report stated that their Majesties had left their summer seat at Huahin for Singora, South Siam, as a precaution.



M. DALADIER.

Prime Minister of the French Government (of the Left) which resigned on October 24, following a defeat on a vote of confidence in the Budget debate; after having been in office nine months.



SIR JOHN FORTESCUE.

The great historian of the British Army. Died October 22; aged seventy-three. Author of "A History of the British Army," in thirteen volumes. Librarian at Windsor Castle, 1907-1926.



NORWAY'S CROWN PRINCE AND PRINCESS IN ENGLAND: THEIR ROYAL HIGHNESSES WITH THE QUEEN OF NORWAY, AT APPLETON HOUSE, NORFOLK. As noted in our last issue, the Crown Prince and Princess of Norway arrived in England on October 13. They spent some time with the Queen of Norway, who was staying at her house in Norfolk. The Queen and the Crown Prince and Princess visited the King and Queen on October 21. The Crown Prince and Princess concluded their English visit that day, when they sailed for Bergen.



SIR ERIC PHIPPS LEAVING THE PALACE AFTER RECEIVING PRESIDENT HINDENBURG'S EXPRESSIONS OF FRIENDSHIP FOR ENGLAND.

Sir Eric Phipps, the new British Ambassador in Berlin, presented his credentials to President von Hindenburg on October 18. The President said: "I have heard with satisfaction . . . that you have placed before yourself the task of encouraging friendly relations between our two nations . . . this will also be the endeavour of the Reich Government."



MR. BALDWIN SHAKING HANDS WITH THE PRESIDENT OF THE STUDENTS' UNION, DURING HIS VISIT TO QUEEN'S UNIVERSITY, BELFAST; WHEN HE RECEIVED A DEGREE.

Mr. and Mrs. Stanley Baldwin visited Belfast on October 21. Mr. Baldwin opened an extension of the Students' Union at Queen's University. The money was provided by the Pilgrims' Trust, of which Mr. Baldwin is Chairman. The degree of Doctor of Laws was subsequently conferred on him by Lord Londonderry, Chancellor of the University.



THE NEW GOVERNOR OF GIBRALTAR: GENERAL SIR CHARLES HARINGTON AND LADY HARINGTON, PHOTOGRAPHED BEFORE LEAVING ENGLAND.

General Sir Charles Harington, the new Governor and Commander-in-Chief of Gibraltar, and Lady Harington, left England for Gibraltar on October 20. General Harington was previously General Officer Commanding-in-Chief, the Aldershot command. He commanded the Army of the Black Sea in 1920 and 1921.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



TO BE OPENED BY THE KING ON NOVEMBER 7: ARCHER'S WHIP AND SPURS TO BE GIVEN TO GORDON RICHARDS IF HE BREAKS ARCHER'S RECORD.

The new headquarters of the National Central Library in Malet Street, W.C.1, is to be opened by the King, who has arranged to perform the ceremony, accompanied by the Queen, on November 7. In due course the building, which has been provided by the Carnegie United Kingdom Trustees, is to hold 1,100,000 books. It has six floors, with a floor space of some 50,000 square feet.



The whip and spurs used by Fred Archer, the jockey, when he set up his record of 246 wins in one season (1885), have been purchased by Mr. Ernest Thornton Smith so that he may present them to Gordon Richards if and when he breaks Archer's record. After the racing of October 24, Richards had ridden 236 winners, and had 26 more days to go.



A DISTURBANCE IN JERUSALEM: POLICE DISPERSING AN ARAB DEMONSTRATION AT THE NEW GATE.

On October 13 the Arabs in Jerusalem persisted in making a demonstration against the recent increase in Jewish immigration. Notice had been given of the intention to form a procession, and the authorities had forbidden it. Police in steel helmets and armed with batons took steps to disperse the crowd as it was leaving the Old City by the New Gate.



THE DISASTROUS FRENCH RAILWAY ACCIDENT ON A VIADUCT BETWEEN CONCHES AND LA BONNEVILLE ON OCTOBER 24: AN AIR VIEW OF THE WRECKED EXPRESS; SHOWING THE LOCOMOTIVE AND SMASHED COACHES THAT PLUNGED OVER THE PARAPET ON TO THE BANKS OF THE RIVER ITON.

The morning express from Cherbourg to Paris was wrecked on October 24, with a heavy cost in life and injuries. Full details were not known at the time of writing, but it was believed that over twenty had been killed and many more injured. The train was crossing a viaduct near Conches, Calvados, about eighty miles from Paris, when it ran off the rails, and the engine, three passenger coaches, and the guard's van crashed through the parapet and plunged over

into the River Iton, thirty feet below. Other coaches were overturned, and those that fell were smashed to pieces by the fall. Telegraph-posts and wires were torn down, interrupting communications. The route is one which many English travellers use, but the express was not a boat-train, and, as far as was known, no English people were involved in the disaster. All the police of the district were immediately mobilised and sent to the scene.

BOOKS OF THE DAY.

A DVENTURE is to the adventurous, and in spite of civilisation—partly, indeed, because of it—they still have abundant opportunities to prove their mettle. Nowadays, besides the earth, and “the waters under the firmament,” there is a new field of adventure in the firmament itself, which is, in the matter of extent, illimitable. Three notable books concerning aviation lie before me. It will be appropriate to begin with one intended for the beginner—“AMATEUR PILOT.” By the Earl of Cardigan, author of “Youth Goes East.” With Illustrations and Diagrams (Putnam; 7s. 6d.). The author’s aim has been to help the average novice by telling his own experiences and explaining all the elementary matters generally taken for granted in such works. Thus the book should be very useful to anyone taking up flight, but it has more than a merely instructive value. Lord Cardigan writes as an ardent votary of flying, but not in its spectacular form, such as stunts, aerobatics, speed records, or “epic dashes to outlandish places.” He is all for the development of civilian aviation as an ordinary mode of travel for “the man in the street.” He points out that the war, although it greatly developed military flying, rather retarded it as a civilian pursuit, and that the right type of family machine of moderate pace, as opposed to one equivalent to the hustling sports car in motoring, has not yet been evolved by aeroplane manufacturers. In this connection he has a good word for the autogiro. His book, I feel sure, will win many air recruits from our congested roads. In describing his own flights, which have taken him here and there about Europe, he combines humour with practical information.

Aviation has given the traveller a fresh point of view in appreciating landscape and architecture. Lord Cardigan compares the aspect of various cities as seen from the air, such as Berlin, London, Brussels, Oxford, and Cambridge. This brings me to a book which contains, among numerous wonderful air photographs, aeroplane views of several other cities, including Athens, Jerusalem, Paris, New York, Rio de Janeiro, Marseilles, Nuremberg, Aleppo, and a very interesting view of Bristol, bringing out the terraced effect in a way which I have never seen before. These photographs occur in “AIRMAN’S WORLD.” A Book About Flying. By Peter Supf. Translated by Cyrus Brooks. With 103 Illustrations (Routledge; 10s. 6d.). The original German work was “Das Neue Weltleben,” and the English version reads remarkably well. The photographs come from many sources and the author acknowledges in particular the beautiful cloud pictures by Peter Lautner, photographs by Admiral Byrd, and “the magnificent picture of Rio by Night” by Freiherr von Dungern.

Altogether these illustrations form one of the best collections of air photographs I have seen, but, though they are very well reproduced, the comparatively small scale hardly does them full justice. Besides cloud effects, there are many remarkable views of mountains, volcanoes, deserts, and Polar seas. On the literary side, the book is equally attractive. The author has sought to give an impression of the world as the airman sees it, of its beauty, majesty, and strangeness. He has certainly succeeded, and I remember no book that better describes the wonders of flight from an aesthetic and philosophic point of view. It is pleasant to find this German writer quoting, as one of the finest expressions of the airman’s religious sense, a poem written by a French flying officer, just before he died, and entitled, “To My Death in the Air.”

From various passages which I have read in the process of making “lucky dips,” I can say that there is a great deal of interest and lively reading in “AN AIRMAN MARCHES.” By H. H. Balfour, M.C., M.P. With sixteen Illustrations (Hutchinson; 18s.). Being no thaumaturgist, however, I have found it physically impossible to peruse and digest the whole 80,000 words or so, along with a number of other books of equal or greater length. In consequence, I hesitate to pick out the parts I have read as being representative, for there are no sign-posts to guide me through this forest of print. The chapters are merely numbered and dated; there are pages and pages of solid type (more than once eight in succession), unbroken into paragraphs; there is no index, and every single page merely repeats the title of the book. In these circumstances I am compelled to fall back on the “blurb,” a thing which I always try to avoid, as I prefer to seek the “high spots”

of a book for myself, when it provides the necessary indications where to find them. Here, then, is a hint from the wrapper note. “The House of Commons to-day; romance and adventure in Fleet Street; and the stark realism of war-flying are the three landmarks in this book.” Incidentally, I have just spotted, by accident, an interesting account of a lecture on artillery co-operation with aircraft delivered by Major (now Sir John) Simon in 1917.

Differences of temperament are strongly marked in the authorship of two biographies of adventurous men written in each case by a widow who has regarded her task as an act of devotion to a beloved memory. The difference comes out especially in the closing chapters. One man died in the course of nature from a painful malady;

out the keynote of “LETTERS AND DIARIES OF A. F. R. WOLLASTON.” Selected and edited by Mary Wollaston. With a Preface by Sir Henry Newbolt. With four Portraits (Cambridge University Press; 12s. 6d.). Before becoming Tutor at King’s in 1928, Mr. Wollaston had lived the life of a naturalist explorer, except for the war period, when he served as a surgeon in the Navy. He took part in the British Museum Expedition in 1905 to Ruwenzori, where a peak was named after him, and he described the adventure in his book, “From Ruwenzori to the Congo.” Later he made two memorable expeditions to New Guinea, and in 1923 he went climbing in Colombia. In view of recent events, however, his most interesting experience is his participation, as medical officer and naturalist, in the first Everest Expedition of 1921, made with the object of reconnoitring the mountain and possible ways of ascent. Mallory was one of the party, and the description of their pioneer efforts is of great personal and historic value.

I am the more drawn to this delightful book since, by comparing dates, I find that I was a contemporary of Wollaston at Cambridge, at another college. Mrs. Wollaston’s modest way of editing has been to allow her husband’s letters and diaries to speak for themselves, inserting short biographical paragraphs at intervals, and remaining herself almost completely out of sight. Letters addressed to her are merely headed “to M. M.,” and I am not sure even that her maiden name is mentioned at all, as the book is not indexed. She attempts no pen-portrait. That emerges from Wollaston’s own writing and from Sir Henry Newbolt’s preface written from the point of view of an intimate friend.

An antithesis to the attitude of self-effacement is to be found embodied in “THE BOOK OF TALBOT.” By Violet Clifton. With four Portraits and Maps (Faber and Faber; 15s.). Talbot Clifton came of an old Lancashire family and inherited large estates at Lytham, traditionally bestowed on an ancestor by William Rufus. Born in 1868, Clifton went to Eton and Cambridge, and thereafter roamed the world as an explorer. Like Wollaston, he loved every aspect of nature and wild life in animals and plants. Mrs. Clifton does not give any prefatory explanation as to the materials she had to work on, or her manner of treating them, and here again there is no index, but she provides at the end several pages of notes. Her book strikes me as a creative work of high quality, based on fact, much more like a romance of love and adventure than a formal biography. Personally, I prefer the self-revealing manner she employs. Self-effacement can be carried too far. The book is written as an objective tale, in the third person, with Talbot and Violet (the author) as the leading characters. There is a sense of exotic beauty in the narrative, and the style in places has a note of almost Biblical gravity.

Lastly, I would commend to all who find inspiration in the annals of valiant adventure a worthy, though belated, tribute to a man famous in Antarctic exploration, but of whom hitherto the general public has known little beyond his name. The book I mean is “A VERY GALLANT GENTLEMAN.” By L. C. Bernacchi, O.B.E. (Military), Chevalier of the Legion of Honour. With many Illustrations (Thornton Butterworth; 8s. 6d.). This is the first biography of Captain Laurence E. G. Oates (nicknamed “Titus”), of the Inniskilling Dragoons, who was one of Scott’s ill-fated party that reached the South Pole in 1912, and on the return journey, in the hope of saving his comrades, walked deliberately to death in a blizzard. The story of his life and heroic death is ably told with appropriate simplicity. Its spiritual side is well conveyed in these words: “Captain Oates, the Eton boy, the cavalry officer, the South African hero, the English gentleman—does history contain a finer picture than that of this young officer walking out of the tent into a whirling snowstorm to give up his life for his friends? Have the greatest prose-writers in the world ever composed a nobler epitaph than those words which Surgeon Atkinson cut upon a rude cross to mark the spot of his great sacrifice?”

“Hereabouts died a very gallant gentleman.”

The foregoing books by no means exhaust my list of *wanderlust* literature. They represent the life of action by land and air, but there still remains a goodly batch dealing with the third great realm of adventure—the sea. These must wait awhile for a “naval occasion.”—C. E. B.

<i>The Tragedie of Hamlet.</i>		273
<i>Ober.</i>	Will you ha the trath on’t; if this had not been a Gentlewoman, shee shold haue bee[n] buried out of Christian Buriall.	<i>Ham.</i> Why te’s so; and now my Lady Wormes, Chapfie, and knockt about the Maxad with a Sextons Spades; heere’s fine Resolution, if wee had the tricke to see’t. Did these bones cost no more the breeding, but to play at Loggets with ‘em? misse shee to think on’t.
<i>Ober.</i>	Was he a Gentleman?	<i>Clowne says.</i> <i>A Pikkabax and a Spade, a Spade,</i> <i>for a Mourning-Skirt;</i> <i>Or a Pa of Clay for to be made,</i> <i>for such a Guest is werte.</i>
<i>Cla.</i>	He was the first that euer bore Armes.	<i>Ham.</i> There’s another: why might not that bee the Scull of a Lawyer? where be his Quiddits now? his Quittell? his Cafes, his Tenures, and his Tricks? vhy doe’s he suffer this roudknave now to knocke him about the Sconce with a dirty Shouell, and will not tell him of his Action of Battery? I know. This fellow might bee’t time a great buyer of Land, with his Statutes, his Recog- nizances, his Fines, his double Vouchers, his Recoveries; Is this the fine of his Fines, and the recovery of his Recov- eries, to haue his fine Pace full of fine Dirt? will his Vouchers vouch him more of his Purchases, and de- double ones too? then the knyght and breadth of a paire of Indentures? the very Countyness of his Lands wi- thin this Boxe; and such the Inles see him selfe haue no more? ha?
<i>Ober.</i>	Go to.	<i>Ham.</i> Not ioe more, my Lord.
<i>Cla.</i>	What is that builds stronger then either the Maison, the Shew-pight, or the Capriate?	<i>Ham.</i> Not Parchment made of Sleep-skinnes?
<i>Ober.</i>	Other. Marry, now I can tell.	<i>Ham.</i> They are Sheepe and Calves that fek out aff- fiance in that. I will speake to this fellow; where Guesse this Sir!
<i>Cla.</i>	Other. Marrie, I cannot tell.	<i>Clowne Sir:</i> <i>Or a Pa of Clay for to be made,</i> <i>for such a Guest is werte.</i>
<i>Cla.</i>	Enter Hamlet and Horatio aforesett.	<i>Ham.</i> I thinke hee is thine indeed, for thou left it. <i>Cla.</i> Yow lye out o’ Sir, and therefore it is not yours: for my part, I doe not lye in’t; and yet it is mine.
<i>Cla.</i>	To contray O for the time for a my behove, One thought ther was naturing meete.	<i>Ham.</i> Thou dell lye in’t, to be in’t and say ‘tis thine: tis for the dead, not for the quicke; therefore thou lyest.
<i>Ham.</i>	Ham. He’s the fellow no feeling of his busynesse, that he sings at Grav[e]-making?	<i>Clowne.</i> Tis a quicke lye Sir, ‘twill away againe from me to you.
<i>Ham.</i>	Ham. Custome hath made it in him a property of ex- sence.	<i>Ham.</i> What man dost thou digge it for?
<i>Ham.</i>	Ham. ‘Tis ee’s so; the hand of little Implotment hath the daintier feste.	<i>Cla.</i> For no man Sir.
<i>Cla.</i>		<i>Ham.</i> What wot so then?
<i>Cla.</i>		<i>Cla.</i> For none neither.
<i>Ham.</i>		<i>Ham.</i> Who is to be buried in’t?
<i>Cla.</i>		<i>Cla.</i> One that was a woman Sir; but rest her Soule, shee’s dead.
<i>Ham.</i>		<i>Ham.</i> How absolute the knave is? wee muft speake by the Card, er equinoctial will vnder vs: By the Lord Hawar, these three years I haue taken note of it, the Age is grown so pickid, that theses of the Peafaw comes fo neare the heelles of our Counter, hee calls his Kibe. How long hat thou been a Grav[e]-maker?
<i>Cla.</i>		<i>Cla.</i> Of all the dayes i’ th’ year, I came not to this day that out I’l King Hamlet’s reuengement.
<i>Ham.</i>		<i>Ham.</i> How long is that since?
<i>Cla.</i>		<i>Cla.</i> Cannot you tell that? every fool can tell that: It was the very day, that young Hamlet was borne, hee was mad, and fawne into England.
<i>Ham.</i>		<i>Ham.</i> I mery, why was he fawne into Eng[land]?
<i>Cla.</i>		<i>Cla.</i> Why, because he was mad; hee shal recover his wits there; or if he do not, it’s no g[eat] matter there.
		<i>Ham.</i>

AN UNREVISED LEAF IN “HAMLET” FROM A FIRST FOLIO WHICH IS FOR SALE BY AUCTION: A PAGE OF EXTREME INTEREST FROM THE GRAVE-DIGGERS’ SCENE. One of the lots to be sold at Sotheby’s on November 13 is a first folio described in the catalogue as follows: “An extremely large and partly uncut first folio, lacking five leaves, and having a leaf in ‘Hamlet’ in unrevised state. The property of Major G. Harcourt Vernon.” We reproduce here the unrevised leaf—one from the Grave-diggers’ scene. Several misprints may be noticed; for instance:

“How the knaue iuolos it to th’ ground”; and “His tenures and hs tricks.”

Reproduced by Courtesy of Messrs. Sotheby and Co.

the other unexpectedly by violence. In one book stages of the last illness and emotional reactions are fully revealed; in the other, the tragedy was so shattering that the widow cannot bring herself to write of it. It might perhaps have been left to another hand to state the facts. With all sympathy for the feelings that withheld them, the omission rather places the reader at a disadvantage and deprives the book of its inherent poignancy. Moreover, in the tragedy itself—the shooting of a Cambridge tutor by a half-demented undergraduate, who at the same time killed a police officer and himself—there must have been elements of psychological interest, bearing on mental pathology, crime-prevention, and the education of the abnormal mind.

That miserable end, however, to the life of one who, not long before, had described himself as “dogged by good fortune,” is completely irrelevant to the rest of the book. It is the very incongruity that makes it so distressing. Happiness and the joy of living are through-

REALISM AND FANTASY: DECORATIVE STUDIES OF ANIMAL LIFE.

FROM THE PAINTINGS BY NORBERTINE VON BRESSLERN-ROTH.



THE ISLAND OF SEALS.

FRAU NORBERTINE VON BRESSLERN-ROTH, four of whose paintings are here reproduced, has won a Continental reputation as a painter of animals. She was born at Graz, in Styria, in 1891, and, after studying in the school of art of her native town, she went to the Vienna Academy as a pupil of Professor Ferdinand Schmutzler. She early developed a special liking for painting animals, and in later years remained true to this preference, continuing to portray animal life in pictures which may well be counted among the best works of modern

[Continued below.]

THE BIRD-HUNTER.

as the Austrian State Prize. The Victoria and Albert Museum is among the institutions that have bought examples of her work. She has exhibited at Vienna and all Austrian exhibitions since 1912.



STORKS OVER AN AFRICAN TOWN.

naturalistic art. Although the world she paints is represented with perfect truth and every feature of her birds and beasts is faithfully reproduced, so that each creature seems vividly alive, yet all is mastered and ennobled by an exceptionally ornamental style, not unmixed with fantasy. Frau Norbertine von Bresslern-Roth uses a variety of techniques; but whether she devotes her talents to drawings, water-colours, pastels, oil-paintings, or engravings, a characteristic vigour and sense of design distinguishes her work. Many of her recent paintings have derived their inspiration from a stay in Tripoli: "Storks over an African town," for example, represents that city, and "The Bird-hunter" is similarly a North African scene. The artist has received several silver and gold medals, as well

[Continued on right above.]

HUNTING IN AFRICA.

In a Painters' Paradise: Colourful Work by a South African Master.

REPRODUCED FROM THE ORIGINAL OIL PAINTINGS BY J. H. PIERNEEF. (COPYRIGHTS STRICTLY RESERVED)



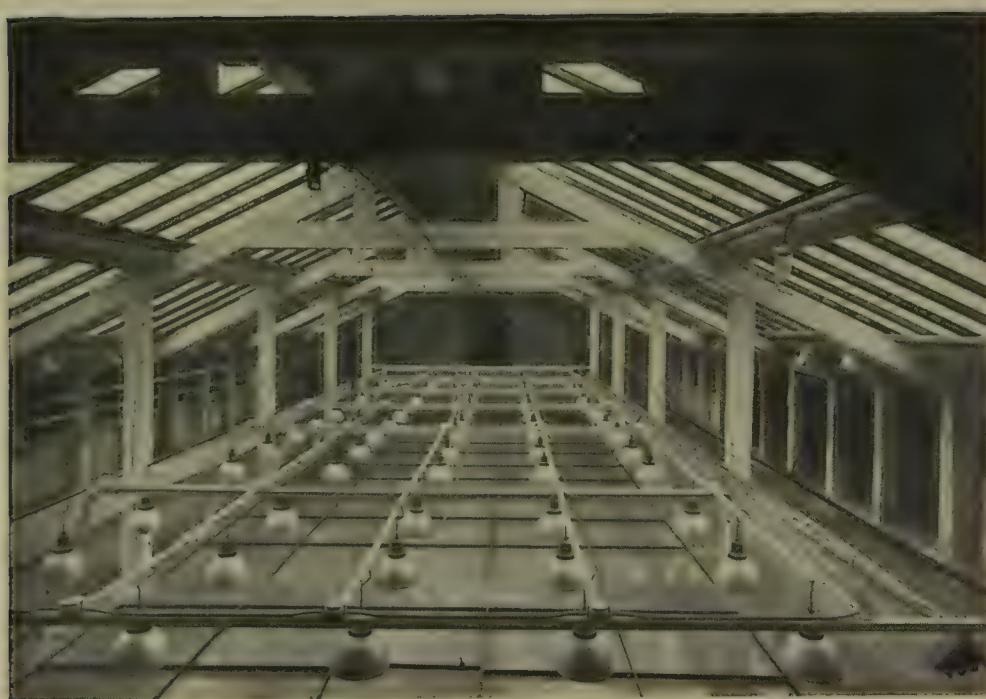
MOUNTAINS NEAR WINDHOEK: SUNSET ON A WINDY DAY WHEN THE AIR WAS FILLED WITH MICA DUST.



THE DECORATIVE CAMELTHORN AND THE "CASTLES" OF THE TERMITES: A STUDY IN MANDATED SOUTHWEST AFRICA.

These studies by the South African artist, J. H. Pierneef, are of particular value as being characteristic examples of the work of a wide painter who is establishing a definite school of South African painting and has won notable appreciation. The artist, as any expert can judge, captures the spirit and atmosphere of South Africa with extraordinary faithfulness; and in these two pictures he conveys admirably both the fascination and the charm of South-West Africa, the Mandated Territory which is held by the Union of South Africa. In both he utilises the kameldorn, or camelthorn, tree to advantage. Of the lower picture—the study of ant-hills—he states that these heaps made by the termite frequently attain heights

of from 18 to 20 ft., and vary in colour from pale yellow to dark red, according to the nature of the soil brought up by the insects. In this particular district—Okahandja—they dominate the landscape. They occur also in other parts of South Africa and have been put to many uses. During the Boer War they must have saved many hundreds of lives by providing cover for advancing infantry! For the rest, the pictures illustrate once more the extraordinary variety of travel "sights" in South Africa; and we offer no excuse for reminding our readers that information concerning this attractive Dominion can be obtained from the Director of Publicity, South Africa House, Trafalgar Square, London, W.C.2.



THE PROBLEM OF ADEQUATE ARTIFICIAL ILLUMINATION FOR PICTURE GALLERIES SOLVED AT THE NATIONAL MUSEUM, STOCKHOLM: A BATTERY OF PROJECTORS SHINING THROUGH THE OPAQUE GLASS SKYLIGHT OF A TOP-LIGHTED GALLERY—THEIR ILLUMINATION THEREBY FALLING IN THE SAME WAY AS DAYLIGHT.

THE problems of lighting picture galleries and museums so that the exhibits can be seen by night, as well as by day, have often been discussed. Adequate solutions which are both practical and comparatively inexpensive are hard to come by. In these circumstances, the highly successful new scheme of lighting installed at the National Museum at Stockholm is of the greatest interest. It was inaugurated earlier in the year by the Crown Prince of Sweden, at the same time as the new

[Continued below.]

ARTIFICIAL MUSEUM-LIGHTING RIVALLING DAYLIGHT: SWEDISH PICTURE-GALLERIES ILLUMINATED WITHOUT DAZZLE, DISTORTION, OR HARSH SHADOWS.



THE SUCCESS OF THE METHODS OF ARTIFICIAL LIGHTING EVOLVED AT THE NATIONAL MUSEUM, STOCKHOLM: A VIEW OF THE GALLERIES AT NIGHT: THE EFFECT BEING INDISTINGUISHABLE FROM DAY-LIGHT IN A PHOTOGRAPH.



A TOP-LIGHTED GALLERY—SUCH A ONE AS THE PROJECTORS SEEN ILLUSTRATED ABOVE ARE DESIGNED TO ILLUMINATE: A PHOTOGRAPH TAKEN BY ARTIFICIAL LIGHT; SHOWING THE DELICATE EFFECT AND THE ABSENCE OF DAZZLE.

system for heating and air-conditioning in the Museum. The following description of the lighting arrangements is drawn from an article by Mrs. E. Lundberg Nyblom, written with the full authority of Dr. Axel Gaufin, the Director. "In a museum, the question of the lighting is a subtle problem. Disturbing shadows must be avoided, however near visitors stand to the exhibits. The best way to achieve this is through wholly indirect lighting. To keep the values of the colours in paintings as true as possible under the electric light, it is necessary to use so-called daylight bulbs, because the spectrum of these bulbs is about the same as natural daylight. But this system is a very uneconomic one, as regards power; and a room lighted only with this kind of lamp has a queer, gloomy aspect. The best result is given by an appropriate mixture of ordinary lamps and 'daylight lighting.' Most of the rooms in the National Museum, Stockholm, have vaulted or cupola ceilings, which leaves little choice to do other than place the lights at the top of vault or cupola. The main vestibule, however, is a flat-beamed ceiling. Here it has been considered appropriate to arrange the lighting fixtures so that they are as inconspicuous as possible during the day. At the intersection of the beams and very close to the ceiling, four floodlights were set, each furnished with an upper opalescent glass shade and two lower dull-glazed ones, and each holding a gas-filled bulb of 200 watts. The outer hall at the head of the staircase on the second floor has a flat ceiling divided into six sections by transverse arches, each section containing

eighty smaller square coffers. After several attempts, it was decided to place sixteen so-called P.H. lighting fixtures quite near the wall. Each held a 500-watt bulb. The large halls on the first floor have five cupolas in the ceiling and an equal number of lights; and here, too, the lights were made as inconspicuous as possible, so as not to clash too much with the surroundings. In the gallery where the engravings are shown, the lights had to be hung 19 or 20 ft. above the floor so as to avoid reflections in the glass panes of the wall cases. The picture galleries on the second floor are top-lighted from sky-lights. This precluded the installation of lights in the rooms themselves. Besides, it was desirable that the night-lighting should harmonise as much as possible with the day-lighting, since the paintings are usually hung from the point of view of daylight. The sources of light were, therefore, arranged above the sky-lights. Luckily, these are of opaque glass, which makes the light behind it appear less dazzling. But it was also desirable that the glass sections be illuminated as evenly as possible. This could only be done by utilising a large number of lights. After many trials, Zeiss mirror-reflectors, each 240 mm. in diameter, were chosen. The number installed in each gallery varied between 37 and 65. The nature of the paintings to be illuminated has, of course, also played a great part. The halls containing older, darker paintings have stronger lights than galleries with modern paintings. Some of the lights also contain daylight bulbs. The proportion of daylight bulbs amounts to between 30-36 per cent. of the total illumination in each gallery."



THE ABSENCE OF CONFUSING SHADOWS AND OF REFLECTIONS ON THE PICTURE GLASSES OBTAINED BY THE METHODS OF ILLUMINATION WORKED OUT AT STOCKHOLM: A GALLERY OF FURNITURE EXHIBITS; EACH OBJECT STANDING OUT CLEARLY BUT NOT HARSHLY.

IN NAZI GERMANY: THE HAMMER BREAKS; AND INCIDENTS PERSONAL AND POLITICAL.



THE "YES" OR "NO"
REFERENDUM PAPER
GERMAN VOTERS
WILL MARK ON
NOVEMBER 12.

All the candidates will be National Socialists. The question to be answered may be translated: "Do you, German man, and you, German woman, approve the policy of your Government, and are you ready to recognise it as the expression of your own view and your own will, and solemnly to pledge yourself to it?"

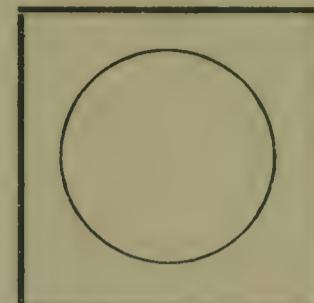


THE BREAKING OF THE "SYMBOLIC" HAMMER IN HERR HITLER'S HAND: "CUTS" FROM THE FILM OF THE MUNICH INCIDENT; SHOWING HOW THE HAMMER'S HEAD AND HANDLE CAME APART.

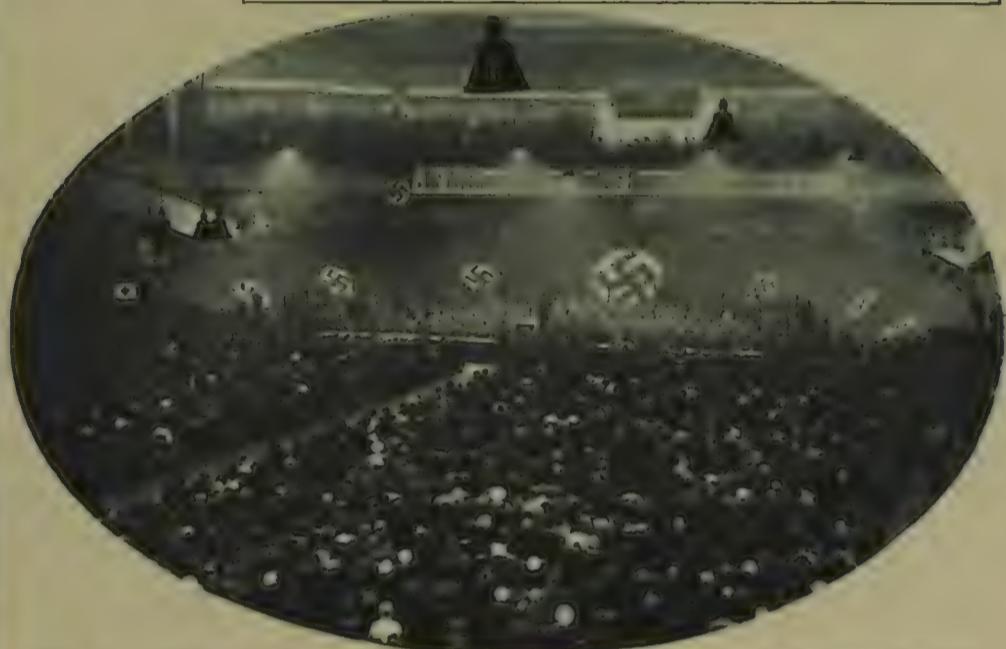
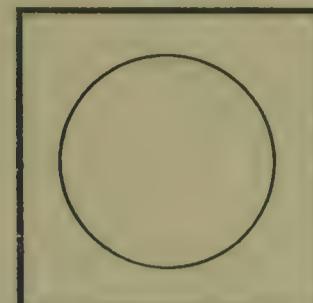
In our last issue we published a page photograph showing the moment at which the silver hammer broke in Herr Hitler's hand when he struck for the first time on the foundation-stone of the new Gallery of German Art in Munich. Here we give cuttings from the British Movietone News film showing the incident. The mishap startled the superstitious into garrulity; for the hammer had been described as "the sign and symbol of the future of the Nazi movement." The film misses nothing. The moment of impact is recorded; the hammer breaks; then the Chancellor turns abruptly from the stone and walks to his place.

Willst Du, deutscher Mann, und Du, deutsche Frau, die Politik Deiner Reichsregierung, und bist Du bereit, sie als den Ausdruck Deiner eigenen Auffassung und Deines eigenen Willens zu erklären und Dich feierlich zu ihr zu bekennen?

Ja



Nein



WHEN DR. GOEBBELS MADE AN APPROACH TOWARDS A GERMAN UNDERSTANDING WITH FRANCE:
THE GREAT MEETING IN THE SPORTS PALACE, BERLIN, ON OCTOBER 20.

Dr. Goebbels said: "We do not threaten the world, above all in a military sense.... Peace costs sacrifice—that we know—and we know that it costs less sacrifice than war. But even if at the cost of a great sacrifice it were possible to come to an understanding with France—that is to say, an understanding compatible with our honour and ensuring a really durable peace—then millions and millions of people in Germany and France would owe us an immense debt of gratitude."



THE REICHSTAG FIRE TRIAL AND "THE BROWN BOOK": THE MUCH-DISCUSSED UNDERGROUND PASSAGE CONNECTING THE REICHSTAG WITH THE SPEAKER'S RESIDENCE.

On October 18, those most nearly concerned with the Reichstag Trial, and the representatives of the Press, were led through the underground passage connecting the Reichstag with the Speaker's residence. "The main object of the demonstration," the "Times" noted, "was to show that the incendiaries could not, as the Brown Book alleges, have entered the Reichstag by this means.... The bulk of the evidence to-day was directed to show that the passage could not, in fact, have been used."

A TUDOR VOGUE: THE MOST DISCUSSED BRITISH FILM—"THE PRIVATE LIFE OF HENRY VIII."



ANNE BOLEYN (MERLE OBERON) ON THE SCAFFOLD AND SPECTATORS WAITING TO WATCH HER EXECUTION: A TRAGIC SCENE AT THE OUTSET OF THE FILM STORY, "THE PRIVATE LIFE OF HENRY VIII."

We give here some scenes (following those already published in our issue of October 7) of that most discussed of British films, "The Private Life of Henry VIII,"—the work of London Film Producers. The first large English *premiere* was arranged for October 24, at the Leicester Square Theatre. This film forms an important item in the prevailing vogue for the Tudor period, not only in the cinema and on the stage but in other branches of art. It was pointed out recently that there would shortly be no fewer than three dramatic representations of "bluff King Hal" running concurrently in London; for besides his screen career, here illustrated, Mr. Charles Laughton in person in the same costume and make-up as in the film would appear as Henry VIII, in a revival of Shakespeare's play at Sadler's Wells (and later at the Old Vic); also, the Duke of York, Mr. Frank Viner, would repeat his sombre study of that King in Mr. Clifford Bax's play,



THE SECOND OF HENRY'S QUEENS BEHEADED FOR ALLEGED INFIDELITY: KATHARINE HOWARD (KATHRYN GRAYSON) BEFORE THE KING (CHARLES LAUGHTON) AND CONFRONTED BY TWO WOMEN ROPED TOGETHER (IN LEFT BACKGROUND).

"The Rose Without a Thorn," telling the tragic story of Katheryn Howard, the second of Henry's wives to die on the scaffold. In addition, there was last week produced at the Embassy Theatre Miss Elyse Thane's play, "The Tudor Wench," developing into a romantic love story an incident in the early life of Queen Elizabeth, Henry's daughter, by James Pollock. Here the Princess Elizabeth is played by Beatrix Lehmann. The Tudor vogue in painting is typified by the great interest taken in the present controversy over Holbein's portraits of Henry VIII and of Katheryn Howard picture (reproduced in colour in our issue of October 7) and its rival from Warwick Castle, which we illustrated the following week. This dispute lends plausibility to the claim of the artist of Holbein himself, as shown here, engaged on his portrait of Anne of Cleves.



THE PAINTER WHOSE PORTRAITS OF HENRY VIII (RECENTLY REPRODUCED IN OUR PAGES) HAVE ADDED A NOTE OF CONTROVERSY TO THE PREVAILING TUDOR VOGUE: HOLBEIN (JOHN TURNBULL) PORTRAYING ANNE OF CLEVES.



HENRY VIII AS A PROUD FATHER: THE KING SHOWING HIS BABY SON (AFTERWARDS EDWARD VI) BY JANE SEYMOUR, TO COURT LADIES—A SCENE PLAYED AT HATFIELD HOUSE, BY PERMISSION OF LORD SALISBURY.



HENRY VIII. (CHARLES LAUGHTON; CENTRE) REGARDING CRITICALLY HOLBEIN'S PORTRAIT OF ANNE OF CLEVES, CHOSEN AS HIS FOURTH WIFE: AN INCIDENT FROM THE BRITISH FILM NOW TO BE SEEN AT THE LEICESTER SQUARE THEATRE.

The World of the Theatre.

By J. T. GREIN.

PLAYS "ANCIENT AND MODERN."

SIR JOHN MARTIN HARVEY'S revival of "The Bells" at the Savoy serves not only to awaken memories of Irving and the Lyceum, but to point the change both in the technique of the actor and the construction of the play that has taken place since that time. Sir John's performance succeeds in gaining our sympathies and in creating the atmosphere of horror

to bring these subtleties into complete expression which reduces the appeal of the Old Vic production.

At the Little, Mr. H. C. Voller's play, "Sunshine House," strikes a compromise between these two forms. Its shape is controlled, its dialogue is convincing, and its situations are logically persuasive. The theme, which deals with the ill-treatment of neurasthenics in private mental-homes, is seriously studied, and the acting—notably Mr. Clifford Bartlett's performance—is distinguished. But the temptations of the theatre drive the dramatist from the true development of his thesis, so that, while the vitality of the piece in the theatre is kept, it breaks down when closely allied to life. Tchekov relied on rhythm to unite his play; Mr. Voller has relied on a strong narrative disciplined externally into stage forms.

THE PATHOS OF LYDIA KYASHT.

In that remarkable adaptation of Eleanor Smith's novel, "Ballerina," which has given Miss Frances Doble an opportunity to reveal great promise of things to come—for her last scene is not only brilliantly acted, but a splendid *tour de force* of a lay-woman's toe-dancing—there is one episode of indescribable pathos. It comes right at the beginning of a cavalcade of scenes, but it is so intense that it is graven on the hearer's memory beyond all oblivion: for in the art of Mme. Lydia Kyasht is a lustre of rare illumination. Of course, we all know her as a fine, a real, artist. The older generation fell in love with her when

dried up her limbs' lubrication, in her final wonderfully repressed struggle with tears welling up in her eyes when she gathered the wreaths and flowers of her valediction in her arms, was the incarnation of that sad word "abdication." We saw, as it were, her sun setting; we saw her in her privacy enforced by age, surrounded by the now faded tokens of her pristine glories, living with her memories, re-echoing the jubilation of the crowd. It was all in Mme. Kyasht's short performance, a valedictory chapter of a book of life in all its lustrous palliation.

He is a bold dramatist who would seek to put Shakespeare and his contemporaries on the stage, but Mr. Talbot Jennings has made the attempt. Shall we say the venture is interesting? And for what? He has ransacked the biographies, and brought any story that serves to his purpose. He has scanned the plays and conned every reference and every choice passage that would lend authority and effect to his scenes. He has travelled swiftly over the nineteen years from Shakespeare's first meeting with Burbage to the production of "The Tempest," and woven a story with Mary Fitton to animate it and gloss it, a story with the riots of the ale-house, the glamours and excesses of the Court, and the excitements of the Globe on Bankside. We meet Marlowe, and Mr. Edgar Norfolk gives him some substance during his short while on the stage. There is red-haired Ben Jonson too, and Mr. Arthur Young gives him the impetuosity we expect; and Robert Greene, whom Mr. Esme Percy draws in the sharp outlines of rancour and disappointment. And flitting through ale-house, Court, and Stratford is Mary Fitton, whom Miss Margaret Rawlings endows with personality, sometimes striking a deeper note. Two figures stand in the foreground. Burbage, whose fortune as the actor-manager it is to speak the glorious lines of the poet; and how finely Mr. Gyles Isham delivers them. He brings presence and character to the study, and his performance holds. But what of Mr. Leslie Howard's Shakespeare? Was he so humourless? Was he solely driven by the passion to become a gentleman of Warwick? Had he lands and manors in his blood? These are the play's descriptions, and the actor could not go beyond the text. It is only a superficial portrait, but what else could it be, for how can genius be netted and translated? Within the limits of the play, Mr. Howard gives an acceptable picture, but that he cannot do more is the fault of the play itself. In spite of its theatrical effects, its skilful contrivance, its apt quotation, and its picturesque settings, this is not Shakespeare, nor is it the mirror of his age. Our worlds are all paint and glitter, says Shakespeare to Mary Fitton, and so, too, is the play. It delights the eye with its pictorial aspects; it entertains with its swash-buckling and its roistering; it holds up the interest, even where the play lags, by the excellence of the playing; but it goes no further. It never stirs the pulse nor moves the heart. It never does more than capture echoes of the Bard of Avon; but when those echoes



TCHEHOV'S "THE CHERRY ORCHARD" AT THE OLD VIC: CHARLES LAUGHTON AS LOPAHIN, THE NEWLY-RICH LANDOWNER; AND ATHENE SEYLER AS MME. RANEVSKY, THE FRIVOLOUS ARISTOCRATIC OWNER OF THE CHERRY ORCHARD.

It was recently announced that the production of Shakespeare's "King Henry VIII." on October 31, at Sadler's Wells, had been postponed until November 7, so that "The Cherry Orchard" could be played at Sadler's Wells instead. It is arranged that after its two weeks' run at Sadler's Wells, "King Henry VIII." shall be presented the following week at the Old Vic, with Charles Laughton in the name-part.

through its own merits, apart from those effects of associations which must come to those who saw Irving in this melodrama. The whole vitality of the play depends on the actor who creates the part of the Polish Jew. It is a personal *tour de force*, and cannot be subjected to any reasoned analyses. The situations are designed deliberately, and in the light of modern construction, with a clumsy hand; the dialogue affects none of that intimacy and that naturalness which the modern stage demands; and the "curtains" have a mechanical effectiveness and a disarming simplicity. Yet this fine play holds our attention firmly, and we are not vividly aware of the crudities of its form, for Sir John establishes a beauty and a poetry which give to the remorse of Mathias a moving intensity, and to the old-fashioned play a strange charm.

If we cross the river to the Old Vic, and see here the revival of Tchekov's "The Cherry Orchard," we have stepped into a new world. Here the form is fluid, the construction is loose, the acting depends less on the solo effort than on the team, and the dialogue runs smoothly. There are no "curtains" and no vivid climaxes. Does "The Cherry Orchard" move us or excite us to the same degree as the old-fashioned melodrama? It has a brilliant cast, including such distinguished players as Miss Athene Seyler, Miss Flora Robson, Miss Ursula Jeans, Mr. Charles Laughton, and Mr. Leon Quartermaine. It has the resources of Mr. Tyrone Guthrie's production, and the associations which made the first production of "The Cherry Orchard" a momentous affair. Yet there are passages that are almost tedious; scenes that are almost wasted; and the total impression is disappointing. First, such an intimate play loses without compensations by presentation in such a vast theatre; secondly, Mr. Guthrie's emphasis on the farcical elements has almost destroyed the deeper emotional values; and lastly, the very shapeliness of the play itself reminds us how much the theatre owes for its effect on discipline and structure. That there are admirable studies of character cannot be denied, and there is always a pleasure in watching good acting. That the play itself has significances—not without application to our own time—is also true; but the production at the Old Vic does not serve Tchekov well, undermining as it does the pathos of the play, and filling the stage with a destructive extravagance both of gesture and effect. The simplicities of Tchekov are full of subtleties; the simplicities of "The Bells" are naive. It is the failure



THE NEWLY-RICH LANDOWNER COMES INTO THE ARISTOCRATIC HOUSEHOLD, HAVING RISEN FROM BEING A PEASANT ON THE ESTATE: CHARLES LAUGHTON AS LOPAHIN AND ELSA LANCHESTER AS CHARLOTTA, THE GOVERNESS, IN "THE CHERRY ORCHARD."

she appeared at the Empire, a meteor of beauty and of grace. The younger has seen and become bewitched by her riper work, the acme of perfected technique, of delicate sensitiveness, of beautiful outline in execution—above all, of a delightful, lovable personality, so essentially tender, feminine, and what the French call *avenante*—the unseen charm of a person who makes every man feel kin. And yet, after all these years, Mme. Kyasht has kept in her quiver an aspect of her talent which even her warmest admirers never imagined. She comes back to the stage and not only casts her old spell of her wonderful dancing, immune from the march of years, and still as beautiful and bountiful as a fruitful vine matured in the autumn sun, but, unexpectedly, she bursts almost without a word into such tragedy as moved many of the audience to a gentle tear. The scene is merely a tableau garlanded by a bevy of dancers, paying homage to the prima donna who is celebrating her farewell, outwardly wreathed in smiles, but within agonising in a vale of tears. Mme. Kyasht plays this episode in a manner so delicately realistic, so charged with emotion without ebullition, so subtly harrowing, although she neither forces the sadness of the situation nor intentionally provokes sentimental souls, that we are entirely in her power. This was no longer acting or make-believe. This was the real ceremony transferred from life to the stage, the plastic repetition of "rites" which have been many times performed at artists' adieux to their career. Mme. Kyasht, in her wan countenance, in her designedly stiff movements, as if age had



A CHARMING GROUP IN "THE CHERRY ORCHARD": AT THE OLD VIC: URSSLA JEANS AS ANYA, LEON QUARTERMAINE AS GAEV (BROTHER OF MME. RANEVSKY), AND FLORA ROBSON AS VARYA, THE AGING AND EMBITTERED SPINSTER.

resound across the stage, when we listen to those lines from "The Tempest" so beautifully spoken by Mr. Isham, then we forget the fashioned framework, and ignore the glitter, aye, forget the play itself, remembering the greater and lovelier things. Then we say, even though the audience applaud and applaud again: "Leave Shakespeare alone—let his words speak. They are enough."

LEAVES FROM LIFE: A NEW SERIES OF STUDIES BY EDMUND BLAMPIED.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY EDMUND BLAMPIED.



"PRECIOUS STONES": THE SCULPTOR'S GALLERY."



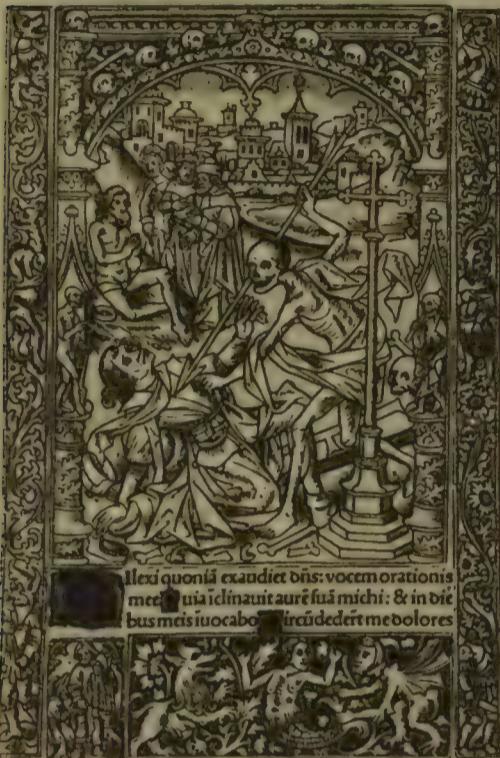
"CHELSEA VETERANS: MEMORIES."

In our second series of drawings by Blampied, continued here, we have already given impressions of yacht-racing, contrasting studies of infant Londoners, studies made at Covent Garden, divers ways of passing an enjoyable evening, two familiar

rituals—one essentially masculine and the other feminine—and phases of romance in the suburbs. Here we give two very different aspects of the life of a famous borough—namely, Chelsea.

Notes for the Novel-Reader: Fiction of the Month.

NOW that the tale of John Galsworthy's novels is complete, the sequence of them, from "Fraternity" to "Over the River," just published, shows how faithfully he carried his flaming torch down the corridor of the years. In "Over the River" there is a slighter treatment than in the early books of the poignancy of the spectacle of suffering and injustice; it has a measure of resignation,



THE MASTERPIECE OF THE WEEK (OCTOBER 19-25) AT THE VICTORIA AND ALBERT MUSEUM: AN ILLUSTRATION FROM AN EARLY SIXTEENTH-CENTURY BOOK OF HOURS.

The Book of Hours of the Roman use in which this is the left-hand page illustration to the Office of the Dead was issued by Thielmann Kerven from his Paris press in 1503. It is printed on vellum with cuts from copper plates, engraved in relief like wood-blocks, and the initials have been illuminated. This illustration shows a rich man stricken by Death, with Job and his friends in the background.

though not a reconciliation, to the more painful maladjustments in our civilised state. But his sensitive perception is undimmed for the dark flower of passion, for the distresses of young men and women caught in love as in a thicket, and the ache of the elders who look on and are powerless to intervene.

Clare Charwell's marriage with Sir Gerald Corven has come to grief. Eighteen months has been long enough for her to revolt against the degradation of her life with him. She returns to England, and in the ship a young man falls in love with her. Not she with him—then; her emotions have been too ravaged. Corven follows her home, and sets a private detective to watch her. She and Tony Croom are admittedly indiscreet, but no more. In spite of her innocence, she is dragged through the divorce court and found guilty. The Forsyte connection, the Monts, and "very young" Forsyte, her solicitor, cannot save her from the attention of the salacious and the notoriety of a sensational case. We see the detachment of the learned judge, the scrupulous fairness of his summing-up, as it impresses Clare and her supporters; and in the other side of the scale, counsel's continual suggestion that the opponent was mean, malicious, and untruthful. Clare is wounded but not broken: the scar is indelible, but she will recover. Against the background of country houses and gardens and the London of the Forsytes, Dinny Charwell moves to the merciful assuagement of her unhappiness by time—which has nothing to do actually with Clare's ordeal, but is combined with her recovery in the peaceful promise of the concluding chapters.

BOOKS REVIEWED.

- Over the River. By John Galsworthy. (Heinemann; 7s. 6d.)
- The Best of His Family. By Carola Oman. (Hodder and Stoughton; 8s. 6d.)
- The Proscelyte. By Susan Ertz. (Hodder and Stoughton; 7s. 6d.)
- Claimants. By Archibald Marshall. (Collins; 7s. 6d.)
- Time and the Singletons. By Ruth Holland. (Gollancz; 7s. 6d.)
- White Fire. By Mrs. Cyril Scott. (Secker; 7s. 6d.)
- Lost Horizon. By James Hilton. (Macmillan; 7s. 6d.)
- The Enchanted Village. By Edward Shanks. (Macmillan; 7s. 6d.)
- Mr. Thompson in the Attic. By Anna Gordon Keown. (Peter Davies; 7s. 6d.)
- Action and Passion. By P. C. Wren. (John Murray; 7s. 6d.)
- Portrait of a Murderer. By Anne Meredith. (Gollancz; 7s. 6d.)
- Hearken to the Evidence. By H. Russell Wakefield. (Geoffrey Bles; 7s. 6d.)
- Death of the Home Secretary. By Alan Thomas. (Benn; 7s. 6d.)

"The Best of His Family," by Carola Oman, is a study in novel form of Shakespeare and his friends. The research that has gone to its making is self-evident. Stratford-on-Avon and Elizabethan London have been reconstructed with infinite care. It is thronged with Warwickshire country folk, with courtiers, burgesses, the players, and, of course, the members of the Shakespeare family. It is vivid, and there is not a line that is not directed towards creating a convincing portrait of the poet. If the riddle that has baffled the world for so long has been solved by Miss Oman, he was such a Shakespeare as posterity desires to think him. The deer-stealing legend is blown away, and the wife who was left behind at Stratford is represented as a half-wit; a vacant beauty, no fit mate for any man, and least of all for the Swan of Avon. Has this book discovered the real Shakespeare? Who can say? It is a notable piece of work, and it leaves one pondering. It requires to be closely read; and it should provoke discussion.

"The Proscelyte" is a book of outstanding quality. It is written with consummate restraint, and it is delicate and tender. Full justice is done to the endurance of the unbelievers who flocked to the Zion of Salt Lake City in the middle of the last century. The facts on record are set down with sympathy, but without sentimentalism. The pitiful deaths in the hand-cart trek fall into line with the personal story of Joseph and Zillah, which is an epic of humble heroism. No deeper revelation of the devotion of a simple couple could have been given. Moreover, such is Susan Ertz's control of her subject and the dignity of her treatment of it, anyone who reads "The Proscelyte" to gratify a morbid curiosity about plural marriages will go away empty.

"Claimants," by Archibald Marshall, might be the Tichborne case, and almost is; but isn't. It is a very engaging light novel. It is written with the ease that is one of Mr. Marshall's gifts. The claimant from Australia is repudiated by the aged mother, but he plans his campaign artfully enough. The end is ingenious, and works out to the satisfaction of everybody but the impostor.

Time, in "Time and the Singletons," by Ruth Holland, is projected beyond the present. Mally is a small girl at the Diamond Jubilee, and she dies, the last of her name, at seventy. The family is county English, soon to be known no more except in effigy in the chancel of the village church. But "Time and the Singletons" is not a melancholy story. When it is sad it is because mortality is sad, a love affair that goes awry, and the death of the mother of young children. The Singletons enjoy themselves as much as most people of their class did before the old order changed. It is a pleasure to read a novel so intensely alive and so well constructed. For the same reason, it is a pleasure to read Mrs. Cyril Scott's collection of short stories and sketches in "White Fire," although she handles a matter of temperament and a single moving episode better than a set plot. The story called "The Creative Gift," for example, takes an English art-mistress on holiday in Provence—Miss Simpson, stout, practical, unsentimental, who paints with little talent and much optimism on the castle ramparts. But even practical Miss Simpsons, intoxicated by a Provençal atmosphere, can fall into day-dream. Dominique the small boy of the brown eyes and dazzling white teeth, Dominique the human puppy, has attached himself to her. What—with a thrill strange to her being—if she adopted him, brought him up as her own? He might turn out to be a Giotto. And then Dominique, with wicked little fingers, and a mud-cake aimed too well at her lovely painting, shatters Miss Simpson's dream.

Three of this month's novels have more than a touch of fantasy about them. It is a tricky element, and it is greatly to the credit of the authors that they have blended it with substance successfully. In "Lost Horizon," by James Hilton, the vision of a wise man is, by his own design, fulfilled. The teller of the tale is a British Consul who, with two other people, was kidnapped in an aeroplane across the Indian frontier, carried over the snow-peaks, and dropped into a Tibetan secret valley where treasure of art and beauty was cherished, and where the contemplative pursuit of piety and philosophy was enduring because life in the valley happened to be marvellously prolonged. The High Lama had once been Father Perrault, a French priest who in 1789 had found his way to the lamasery, and who saw that the most precious things of the world might some day be wiped out by war and lust and brutality, and that therefore they should be hidden and conserved. In 1933 he was nearing his end, for though longevity was attainable in his valley, immortality was not. The story is highly imaginative, and has great charm.

"The Enchanted Village," by Edward Shanks, is superficially a gibe at Londoners who have acquired the

week-end habit, and are misfits in a Sussex village. But the indecorous prancings of these particular Londoners are stimulated by deeper causes; it is the village and its brooding old mulberry tree that bedevil them, prime them into moonlight and illicit love, and seduce them from their duty and the proprieties. Back to the simple life with a vengeance, you see, and uncannily well told. In "Mr. Thompson in the Attic," by Anna Gordon Keown, there are no dabblings in the unhallowed primitive. Mr. Thompson is an innocent Puckish person, an eminent zoologist, and a poet who has had the whim to engage himself as an assistant master in a boys' school. He holds the boys, and he is entirely happy neglecting his routine work, and theirs, and demonstrating the fascination of sea creatures, and trees in the wind, and the arched sky of the downs. The other characters react to him according to their dispositions. He and they are wittily drawn; and Mr. Thompson's affinity to the wild is illuminated by the light of his own poetic gift.

Every adventure that could possibly take place in the round voyage of a sailing-ship is packed into "Action and Passion," by P. C. Wren. It is a humming story of bullying, madness, mutiny, and murder, with the courage of Sinclair Noel Brodie Dysart, apprentice, rising triumphant out of the hurly-burly. The villains are terrific. There is a lovely girl on board, who shoots straight, and preserves her chastity. She does not marry Sinclair Noel Brodie; for one thing, she is his unknown half-sister, and for another he is in love with a girl at home. The hardships of the apprentices, as any old-timer can corroborate, are not exaggerated, and the rest of the sea-affair is exactly the kind of stirring stuff with which Mr. Wren has won the hearts of thousands of readers.

Anne Meredith's "Portrait of a Murderer" falls into the detective-story category, but it does not trail a mystery to a long-delayed solution. You are told on the first page that one of his children killed Adrian Gray, and on the seventy-fifth page, long before the middle, you know which of them did it. It is the character of the murderer that is elaborated, and very skilfully it is fished up into the daylight, this muddy soul of a degenerate. The general unpleasantness of the Gray family is traceable to early frustration by a repellent father. "Hearken to the Evidence," by H. Russell Wakefield is, as one would expect it to be, finely written, and it is a crime story of quite uncommon distinction. The criminal, as is true of many criminals, is just a little too clever, and—which is again true of the type he stands for—he has a soft spot for one woman. The reviewer read "Hearken to the Evidence" at a sitting; once begun, it was impossible to put it down. "Death of the Home Secretary" is a sound and intelligent thriller, Alan Thomas well up to form. To meet Inspector Widgeon investigating in his plain bluff way is to welcome a friend; and as to the clues, they are delectably entangled.



THE MASTERPIECE OF THE WEEK (OCTOBER 26—NOVEMBER 1) AT THE VICTORIA AND ALBERT MUSEUM: A CRAVAT CARVED IN LIME-WOOD BY GRINLING GIBBONS.

The famous wood-carver Grinling Gibbons (1648—1720) was born in Rotterdam. At the age of fifteen he came to England, and was afterwards introduced to the notice of Charles II. by John Evelyn. He soon achieved a great reputation and was employed to carry out extensive schemes of wall decoration. This point-lace cravat carved in limewood is an extraordinary example of the laborious imitation at which Gibbons excelled.

"A SOUTH AFRICAN SPRING" IN LONDON:
WILD FLOWERS IN AN ENGLISH "WINDOW."



THE BIRD - OF - PARADISE FLOWER—
STRELITZIA REGINAE—NAMED IN HONOUR
OF KING GEORGE III.'S CONSORT.

A particularly interesting two-days' show of South African wild flowers was opened in the Royal Horticultural Society's Hall, Westminster, on October 24, by Princess Alice, Countess of Athlone, and it was further arranged that there should be an exhibition of South African wild flowers in South Africa House, Trafalgar Square, on the 27th (from 11 a.m. to 1 p.m. and
(Continued opposite.)



A SOUTH AFRICAN ALOE: A FINE SPECIMEN OF A SPECIES FOUND IN WARM COUNTRIES, AND NOTABLY IN THE KAROO IN CAPE COLONY.



A GIANT, OR KING, PROTEA—ONE OF A NUMBER OF SOUTH AFRICAN WILD FLOWERS NEVER BEFORE SHOWN HERE.

from 2 p.m. to 5 p.m.) and to-day, Saturday, the 28th (from 10 a.m. to 12.30 p.m.). The flowers, it may be noted, were brought to this country in a special chamber in a liner, kept at 43 degrees; and their stalks had been dipped in paraffin wax. In his Foreword to the booklet about the Exhibition, Lord Clarendon, the Governor-General of [Continued below.]



SOUTH AFRICAN WILD FLOWERS SHOWN IN LONDON: A DISPLAY IN THE HORTICULTURAL SOCIETY'S HALL, IN WESTMINSTER.—IN THE BACKGROUND, A REPRESENTATION OF TABLE MOUNTAIN AND THE DEVIL'S PEAK.



LIKE THE OTHER EXHIBITS, BROUGHT TO LONDON IN A SPECIAL CHAMBER IN A LINER; KEPT AT 43 DEGREES: HEATHS, PROTEAS, AND CHINCHERINCHEES.

Continued.]
the Union of South Africa, writes: "The South African Wild Flower Show will open an English window on the glories of a South African spring; and many will see for the first time examples of such beautiful flowers as a Caledon Bluebell, a Giant Protea, Ixias of many colours, Afrikanders, Painted Ladies.... It is difficult to imagine or convey the brilliance and variety of colour, for to the flowers themselves must be added the beauty of their surroundings—rivers and sunlit krantzes, blue mountains, and the bluest skies in the world."



FROM RIVERSDALE: GRASSES AND EVERLASTINGS, NUMEROUS SPECIMENS OF WHICH WERE IMPORTED FOR EXHIBITION.

KNOWLEDGE OF EARLY CHINESE CULTURE REVOLUTIONIZED.

HITHERTO UNPUBLISHED RECORDS OF ASTONISHING DISCOVERIES IN HONAN: HIGHLY DEVELOPED ART OF ABOUT THE 5TH CENTURY B.C. REVEALED BY TOMBS AT OLD LOYANG, THE LATER CAPITAL OF THE CHOU DYNASTY.

By the Rt. Rev. WILLIAM C. WHITE, D.D., Bishop of Honan, and Head of the Canadian Church Mission. (See also Illustrations on Pages 699, 670, and 671.)

In sending us this very important and hitherto unpublished material, Bishop White says: "The results of these discoveries will be revolutionary in our knowledge of early Chinese art and culture." They provide concrete evidence about a period (in the fifth or sixth centuries B.C.) previously known only from literary sources. The illustrations given in this number by no means exhaust the immense interest of the subject, and we propose to give in a later issue a number of further photographs dealing particularly with the remarkable bells, jades, and mechanical devices found during the excavations which Dr. White describes. These additional illustrations will not be accompanied by another article, so readers interested should keep the present issue for reference.

ABOUT four years ago some very beautiful bronze objects, inlaid with gold and silver, malachite and turquoise, came into the hands of Chinese antique dealers in Honan, together with exquisitely carved jades which surpassed anything yet known in ancient Chinese jades. They were traced to their source, which was found to be a group of eight tombs on the site of Old Loyang in West Honan, which was the capital of the Chou Dynasty during the latter half of its history, and is known as the Eastern Chou (770 B.C.—249 B.C.).

It seems that there were no traces of grave mounds on this particular spot, but after a heavy rainfall a caving-in

inscription, that the date was the twenty-second year of Chou Ling Wang, which would be 550 B.C., the year after the birth of Confucius. The one exception to this conclusion was that of the scholar Kuo Mo-jo, now resident in Japan, who contended that the inscription was of the twenty-second year of Chou An Wang, which would be 379 B.C. The implication of either of these dates is of the greatest importance, for it provides the only dated evidence we yet have for any large body of material of the Chou Dynasty. Naturally, this fact made it imperative that every scrap of information concerning these tombs and their contents should be collected and recorded, and a preliminary record is now being published under the title "Tombs of Old Loyang" (Messrs. Kelly and Walsh, Ltd., Shanghai), which describes the tombs and some 500 of the objects obtained from them.

Other inscribed bronzes besides the bells were found, but none had any bearing on the date, though a bronze lamp-stand bore the two characters for "Prince of Han." From this and from the historical references on the bells it is now generally conceded that these tombs were of a royal family of the Clan of Han. The Han Clan came into prominence in the middle of the sixth century B.C., was definitely recognised as a State in 451 B.C., and was extinguished by Ch'in in 230 B.C.



A SEMI-CIRCULAR BONE COMB (4 IN. WIDE) WITH CARVED OPEN-WORK FLORAL BORDER DECORATED WITH GOLD-LEAF: A RELIC OF A CHINESE LADY'S TOILET-TABLE OVER 2000 YEARS AGO.

The comb has 46 teeth (averaging 17 to an inch), of which 30 in the centre are pointed, and 8 at each end blunt.

or more in thickness. The bronze mechanical contrivances from the "horse-pits" were astonishing in their ingenuity and perfection of workmanship. They included hinges, large and small, of various kinds, couplers showing no less than twenty-four different methods of coupling, all of the "knock-down" principle, and five different canopy or awning tops with hinged sockets for the ribs, which closed up on the principle of the ribs of a modern umbrella.

One of the couplers was that of a pair of tubes in which wooden poles had been socketed. A bronze tiger was applied in relief to the lower tube, the head extending about an inch above the top of the tube. When the two parts were brought together, the nose of the tiger opened a small gate in a beading of the upper tube and a slight turn of the latter caused the gate to fall into its slot, and the two parts then were locked together by the beading under the chin of the tiger.

Several pairs of this type of tube coupler were obtained, some plain but others inlaid with gold and silver in geometrical designs. These and other inlaid bronzes showed a very high artistic and technical standard. Turquoise and malachite and jade and glass inlays were also a revelation of high cultural conceptions. The prevalence of glass, mostly used for inlays and beads, was astonishing, and certainly will call for a revision of our opinions as to early Chinese glass. Most of the beads were probably from the tassels and decorations of the Chou official cap. One motif which seemed to dominate the designs of the glass objects was that which we call a "revolving eye." (See photograph 4, page 699). It was in the form of a black or dark-blue eye showing up on the white background, but where several of these were grouped in a circle they had the appearance of revolving in an orbit. Incidentally, their form would seem to imply that the Chinese of that period were familiar with the principle of centrifugal force.

Great numbers of bronze ritual objects were found, and decorative objects of various kinds, including round bronze plaques covered with silver or gold, or inlaid with glass or jade or semi-precious stones. There were various implements and weapons, some in full relief in animal style, plain bronze or gilt or inlaid with gold. Stone ritual objects, small and large and in various shapes, were numerous. There were over fifty bronze bells from a dozen different sets, and stone chimes of various sets, with a stone knocker obviously intended to be used with the latter.

Sculpture in the round included a lacquer wooden horse, a life-size lacquered wooden tiger with bronze paws, bronze dogs and monkeys and tigers and horses, and many human figures, and no doubt represented servants for use in the spirit world. The jades were wonderful, both in artistic conception and skill of technique, and quite surpass anything yet known of archaic Chinese jade.

One outstanding feature of these finds is that they give us a cross-section view of the culture of an important period hitherto lacking, except through the ancient literature. The Royal Ontario Museum of Archaeology in Toronto, where hundreds of these objects are deposited, has allocated a gallery specially to house these objects. Several of the photographs illustrating this article have been supplied through the kindness of the Museum.



A PAINTER'S PALETTE: A CONCAVE CLAY TILE-SHAPED OBJECT, WITH ROUNDED ENDS CAKED INSIDE WITH A FINE YELLOWISH CLAY EVIDENTLY USED ON A TOMB FRESCO. (9 IN. LONG.)

The use of these clay objects (found in a tomb, with a bone brush-handle) was not known till it was discovered that the tomb fresco was painted with a white pigment, touched here and there with red. It was then seen that the "tile" could well have been the painter's palette, and the dried mass inside it was doubtless part of the clay pigment, turned yellowish through age. The smaller tile had red stains. The bowl evidently held the water used for dissolving the pigment. The lacquer box probably contained a pigment powder.



AN ANCIENT CHINESE ARTIST'S PAINTING OUTFIT: A "TILE" PALETTE BEARING A SMALLER TILE (3 IN. LONG) AND A BOWL (2½ IN. DIAMETER), CONTAINING A LACQUERED BOX (2 IN. HIGH), PROBABLY FOR PIGMENT POWDER.

of the soil led the owners of the land to surmise that an important tomb lay there. By arrangement with professional tomb excavators this tomb was completely opened up, and shafts were also sunk in the seven other tombs, which were found to be of the same style and in alignment with the first. The authorities took no steps to control the excavations, and it is doubtful if they knew what was going on, for the work was surreptitiously done. Unfortunately, through lack of expert direction, no records of the finds were made at the time, and by careless handling many important objects were destroyed, and the rest were cached here and there by those who obtained them, until they could be marketed. Both the owners and the excavators had no thought but that of material gain.

Chin-ts'un, that is, Golden Village, was the name of the village nearest to the tombs, and because of these remarkable finds it became a Mecca for dealers from Shanghai and Peking. Owing to the unsurpassed quality of the objects and the keen rivalry of the dealers, large sums of money were paid by purchasers. Three small pieces of jade fetched £3400; one gold and jade object was said to have been sold ultimately for £5000; and a bronze mirror inlaid with gold for £1700—prices that were most exorbitant.

From these tombs one day there came to light two bronze bells, which the dealers were not interested in because of their ordinary style. They were found to contain an inscription on their surfaces, but the corrosion was so great that only a few characters could be made out. By careful cleaning most of the inscription became decipherable, and it was learnt that the bells had been made in the twenty-second year of a Chou Emperor, but the Emperor's name was not given. Other bells of the same set and with similar inscription appeared, and Chinese experts, with one exception, came to the conclusion, based on the historical references in the

We have now accurate information as to the construction of the tombs, which shows them to be in harmony with the statements of the ancient Chinese Rituals.



A SMALL PAIR OF IVORY CHOPSTICKS (8·55 IN. LONG), PROBABLY FOR A LADY: THE RIGHT-HAND ENDS MOUNTED WITH HOLLOW GOLD CASINGS AND INLAID AT THE TIPS WITH TURQUOISE.

The ivory at the left-hand ends was discoloured black for 2·2 in. (the same length as the gold casings at the other ends, and very slightly decreased in size. Probably, therefore, these ends (on the left) were mounted in silver, which has perished, its oxidation causing the black discolouration.

The tomb pit was deep and large, with a central ravine-like road leading into it from the south, and with "horse-pits" containing chariot remains and skeletons of horses on each side of this "grave-road." The cubic measurement of the soil removed from one tomb and its associated pits must have reached the impressive total of 150,000 cubic feet.

In the grave-pit was built a wooden tomb chamber, octagonal in shape, in which had been placed the coffin and a large number of funerary objects. Above this chamber two layers of massive squared pine logs had been placed, and above these again were filled in several alternate layers of pebbles and charcoal, each layer being about a foot

"REVOLVING EYES"; A TIGER SCRATCHING ITSELF; AND OTHER EARLY CHINESE DECORATIVE DESIGNS.

PHOTOGRAPHS ILLUSTRATING THE ARTICLE BY THE BISHOP OF HONAN ON PAGE 698.



1. BRONZE FINIALS INLAID WITH GOLD AND SILVER IN FLORAL AND GEOMETRICAL PATTERNS: A GROUP INCLUDING TWO OF BALUSTER SHAPE (3'6 IN. HIGH) WITH TERMINAL GLASS INLAY IN "REVOLVING EYE" DESIGN.



2. RINGS AND HANDLES OF BRONZE, DECORATED WITH GOLD AND SILVER INLAID IN FLORAL AND GEOMETRICAL DESIGNS: CHINESE WORK OF THE FIFTH OR SIXTH CENTURY B.C.



3. A CIRCULAR BRONZE MIRROR, WITH CENTRAL KNOB AND INLAID GOLD AND SILVER DECORATION IN THREE SEGMENTAL ZONES SEPARATED BY HEAVY CONVENTIONAL DESIGNS. (DIAMETER, 6'5 IN.)



4. THE "REVOLVING EYE" AND OTHER DESIGNS: (UPPER RIGHT) A GILT BRONZE PLAQUE, WITH CIRCLES OF INLAID GLASS EYES AROUND A CENTRAL EYE; (LEFT) A BRONZE PLAQUE; (BELOW) A GOLD GIRDLE-HOOK INLAID WITH TURQUOISE (DIAMETER OF PLAQUES, 2'75 IN.; LENGTH OF HOOK, 8'37 IN.).



5. A SQUARE BRONZE MIRROR, OF OPEN-WORK DESIGN, WITH TWO PAIRS OF PHÆNIXES IN RELIEF, AND INLAID WITH TURQUOISE. (DIAMETER, 3'5 INCHES.)

Above are beautiful examples of ancient Chinese art discovered in Honan, as described by Bishop White in his article on page 698. Regarding some of them the following details may be added: "(3) In one zone can be distinguished the legs and body of a horse in a very naturalistic attitude. (4) The 'eyes' on the glass disc inlaid in the centre of a gilt-bronze plaque are white on a dark-blue background, with dark-blue pupils. In the centre, one 'eye' faces directly outwards. Around it is a circle of seven 'eyes' revolving counter-clockwise. Outside this circle again is another circle of seven 'eyes' revolving clockwise. The convex



6. A GILT BRONZE MIRROR-STAND (14 IN. WIDE), WITH DRAGON-HEAD TERMINALS: A SEMI-CIRCULAR FRAME CONTAINING ON ITS INNER SIDE A GROOVE FOR A MIRROR OR A DISC 10'5 INCHES IN DIAMETER; WITH STEM BELOW FOR MOUNTING ON A PEDESTAL.

bronze plaque (left) has a gold casing carved with a flying bird and a tiger scratching itself with its hind-leg. (5) Turquoise had been inlaid in eight places on the relief, but from three it had dropped out. (6) Mirrors were found in the tombs of about the size to fit this stand. There were also two jade discs exactly the right size, but, as their pattern would be partly hidden in the groove, probably it was used for a mirror. As the ancient Chinese did not use chairs, but squatted on the ground, the mirror in its stand would be about 2 ft. high. An example appears in a roll painting by Ku K'al-chih in the British Museum."



DRAGONS; MONKEYS; A WATCH-DOG; AND “SPIRIT” SERVANTS: MEN AND ANIMALS IN ANCIENT CHINESE ART.

PHOTOGRAPHS ILLUSTRATING THE ARTICLE
BY THE BISHOP OF HONAN, ON PAGE 698.



1. ANCIENT CHINESE ANIMAL SCULPTURE IN MINIATURE: A BRONZE FIGURE OF A DOG, PROBABLY OF THE WATCH-DOG TYPE. (3'55 IN. LONG.)

THESE ancient Chinese bronzes (among discoveries described on page 698 by Bishop White) show life-like treatment of human and animal figures, with indications of costume. We append details from Dr. White's notes. (1) Two breeds of dogs are mentioned in early Chinese writings, hunting-dogs and

[*Contd. opposite.*]



2. A BRONZE MASK RING-HANDLE, FROM THE SIDE OF AN OUTER COFFIN: THE RING HELD IN THE JAWS OF A MASK OF T'AO-T'IEH PATTERN. (WIDTH OF MASK, 7 IN.; DIAMETER OF RING, 5'3 IN.).

3. THE GROTESQUE IN ANCIENT CHINESE ART: A BRONZE DRAGON-HEAD, WITH MOUTH WIDE OPEN, TUSKS, MOVABLE SILVER TONGUE, AND EYES OF GLASS INLAY. (9 IN. LONG.)

watch-dogs. They had individual names. This is probably a watch-dog. (3) The staring eyes were of glass inlay, the black pupil surrounded with white, like the “eyes” design in No. 4 on page 699. (5) The

[*Contd. in centre.*]



6. A BRONZE DRAGON-HEAD SEEN FROM IN FRONT: A VIEW SHOWING THE WIDE-OPEN MOUTH, WITH PROTRUDING TUSKS, EARS, HORNS, AND EYE-SOCKETS. (9 IN. LONG.)

4. BRONZE MONKEYS IN NATURALISTIC STYLE: (ABOVE) A YOUNG ONE ON ALL-FOURS (1 IN. HIGH); (LEFT) PROBABLY A FEMALE (2 IN. HIGH); (RIGHT) A MALE (2'15 IN. HIGH).



5. A BRONZE ANIMAL HEAD RESEMBLING THAT OF A HORNLESS OX, WITH GOLD THREAD INLAY AND EYES OF PAINTED LACQUER INLAY, AND A SOCKETED END FOR ATTACHMENT TO A WOODEN BEAM. (8'5 IN. LONG.)

eyes were of painted lacquer inlay; the bronze surface was decorated with gold-thread inlay in conventional patterns. This head (like the dragon-head in No. 3) was probably the front finial of a funeral chariot shaft. (7) This figure is clothed, apparently in a long one-piece robe, fastened on the right, and held by a waist-belt fastened by a girdle-hook. The robe has a decorative edging, but no collar, and is open at the throat. The pointed cap is tied by bands under the chin. (8) The girl is dressed in a thick garment reaching below the knees and fastened on the left side. It was no doubt wadded, as suggested by quilting

[*Continued below on left.*]

7. AN ANCIENT CHINESE MAN-SERVANT AND HIS COSTUME: A BRONZE FIGURE, KNEELING, WITH FEET CROSSED BEHIND, AND HOLDING OUT A TUBULAR OBJECT. (HEIGHT OF FIGURE, 10'35 IN.)

lines, and has a short cape. The hair is braided into two plaits falling over the shoulders. She wears earrings, and from her waist-belt hang a sheathed knife and a section of bamboo tube. She has thick, high-legged boots. In the tubes she is holding are two standard-like objects, broken off. One was removable, but the other fixed by corrosion. (9) The clothing of this man is not discernible.

[*Continued opposite.*]



8. A RECORD OF FEMININE DRESS IN ANCIENT CHINA: A BRONZE GIRL IN A WADDLED GARMENT, HOLDING TUBES CONTAINING BROKEN POLES. (9 IN. HIGH.)



9. A BRONZE FIGURE OF A KNEELING MAN HOLDING A TUBULAR OBJECT, WITH ANOTHER PLACED ON THE MAT IN FRONT OF HIS KNEES. (10'12 IN. HIGH.)

10. WITH “BOBBED” HAIR IN EGYPTIAN STYLE: A BRONZE FIGURE OF A HUMAN BEING (PROBABLY A MAN, THOUGH THE COIFFURE MIGHT WELL BE A WOMAN’S) HOLDING TWO TUBULAR OBJECTS. (10 IN. HIGH.)

(10) This figure is clothed in a one-piece robe, crossed over the chest and fastened under the right arm, with a waist-belt. The features show a large chin, low forehead, protuberant lips, high cheek-bones, and a squat nose. The hair is “bobbed” at the back, giving a distinctly Egyptian style to the head. This figure and No. 7 represent servants intended for use in the spirit world.

CHINESE BRONZES ABOUT 2300 YEARS OLD: RITUAL VESSELS FOR COOKING AND OFFERINGS.

PHOTOGRAPHS ILLUSTRATING THE ARTICLE BY THE BISHOP OF HONAN ON PAGE 698.



1. ONE OF FOUR COVERED BRONZE TRIPODS OF TING TYPE FOUND IN THE OLD LOYANG TOMBS: A PLAIN VESSEL PROBABLY USED FOR BOILING SMALL ANIMALS WHOLE. (8 IN. HIGH BY 8 IN. WIDE.)



2. A BRONZE PAN WITH CHAIN HANDLES AND THREE LEGS OF THE USUAL TRIPOD TYPE, OF HORSE-HOOF SHAPE: A VESSEL PERHAPS USED FOR CARRYING HOT FOOD COOKED IN IT. (DIAMETER AT RIM, 15 IN.)



3. AN ELLIPTICAL BRONZE BOWL CALLED A CHOU OR TING, WITH FOUR FEET IN THE SHAPE OF HARPIES: THE LID SURMOUNTED BY A CORONA MADE TO FORM A BASE IF THE LID WERE REVERSED. (5'25 IN. HIGH.)



4. ANCIENT CHINESE WORK IN BRONZE OF THE FIFTH OR SIXTH CENTURY B.C.: (LEFT TO RIGHT) A TRIPOD (8'25 IN. HIGH), 2 LADLES (15'4 IN. AND 7'5 IN. LONG), AND A BOTTLE-SHAPED JAR. (6'25 IN. HIGH.)

THESE photographs illustrate Bishop White's article given on page 698 describing important discoveries in China. In his notes he gives the following further details of the above subjects: (1) The lid is surmounted with three rigid rings with knobs, which acted as feet when the cover was reversed to serve as a container. Inside were found lumps of bronze corroded carboniferous matter with decomposed bone. Such vessels have often been found containing remains of a fowl or hare and blackened by fire underneath. Outside is an inscription of the Warring States period. (2) This vessel may have been used to contain hot food offerings, the low legs

[Continued below.]



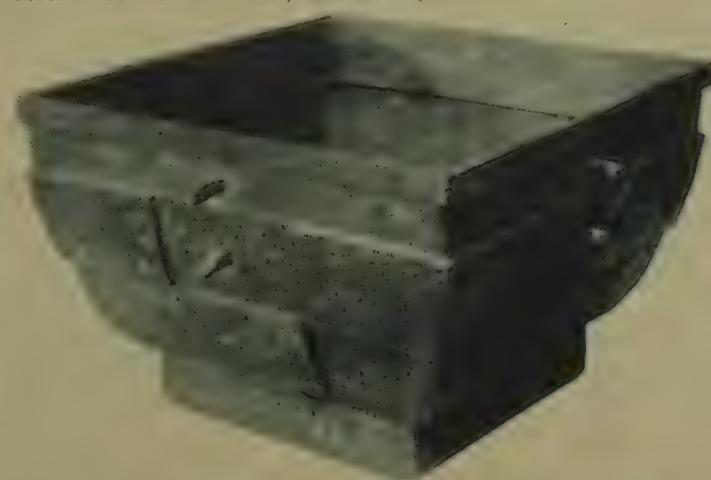
5. A BRONZE TRIPOD, WITH SMALL COVERLESS MOUTH AND RING HANDLES: A VESSEL DECORATED WITH THREE NARROW BANDS OF FLORAL DESIGN, WITH PLAIN SPACES BETWEEN. (5'75 IN. HIGH.)



6. ONE OF A PAIR OF MELON-SHAPED BRONZE TRIPODS, EACH FORMED OF TWO HEMISPHERICAL PARTS EXACTLY ALIKE WHEN SEPARATED, AND BOTH HALVES HAVING THREE LOOP LEGS: PROBABLY A RITUAL FOOD CONTAINER. (10 IN. HIGH.)

allowing it to be placed on a bed of hot charcoal, and the long chain handles permitting it to be carried when hot. The handles at the top of the chains have dragon-head terminals. (3) The harpies forming the feet of this bowl have eyes and nipples emphasised by an inlay of small bluish-green crystals or glass globules. The animal masks of the handles are similarly inlaid. The bowl was probably used for food offerings. (4) The vessel on the left may have held soup offerings or other liquids. The longer ladle has a bowl shaped like

[Continued on right.]



7. A LARGE SQUARE BRONZE BOWL WITH INDENTED RECTANGULAR DECORATED ZONES, THE TOP RIM INLAID WITH GOLD: A VESSEL PROBABLY USED AS A WINE OR WATER CONTAINER FOR LIBATIONS. (7'8 IN. HIGH; 1 FT. WIDE AT RIM.)

half a mussel-shell, and at the other end a parrot with a ring in its beak. Both ladies were probably utensils for ritual libations. (6) The decoration on this vessel (one of two) had been inlaid with silver, now decomposed. Both vessels contained remains of cooked cereals, with bronze corrosion, and were probably ritual food containers. (7) The top rim is inlaid with gold in geometrical patterns, separated by malachite or turquoise. Inside the bottom rim there still remained part of the burnt clay core, which would class this vessel as a ming-ch'i intended only for burial use.



I OFTEN wonder how long the supply of really fine sculpture, pottery, and porcelain from China can be maintained: it is notorious that the search each year becomes increasingly difficult, and that more and more obstacles to exportation are likely to crop up—and yet the most extraordinary things continue to find their way to Europe. Presumably in course of time a strong Chinese Government will step in and prevent much of the present traffic in works of art; meantime the most perfervid Chinese nationalist can console himself with the thought that the appreciation of his country's ancient works of art in both Europe and America has done as much for him politically as the efforts of a dozen Foreign Secretaries, and that, by seeing at close quarters the evidence of two thousand years of culture, the West has recognised as never before how deep is the debt it owes to a civilisation which is regarded by many as equal to the greatest yet known to the world.



1. A NOTABLE EXHIBIT AT MESSRS. SPARKS'S SHOW OF CHINESE WORKS OF ART: A LITTLE FIGURE OF A BUDDHIST SAINT, PROBABLY SAKYAMUNI, WHO MET A GRASS-CUTTER AND ASKED HIM FOR SOME REEDS, AND IS PORTRAYED AS SEATED ON A BUNDLE OF REEDS. (SIXTH CENTURY A.D.)

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4. AN INDO-CHINESE STONE BUST FROM THE PROVINCE OF QUANG-TRI: A PIECE DATING FROM THE SEVENTH OR EIGHTH CENTURY A.D., WITH OBVIOUS AFFINITIES WITH KHMER ART.

hawthorn, and a bird and rock in green, yellow, and aubergine enamels (K'ang Hsi), but it also gives us very much more—certain early works, both in sculpture and ceramics, which have the austere beauty and

A PAGE FOR COLLECTORS. A CHINESE ART EXHIBITION.

By FRANK DAVIS.

vigour only to be found at a period when the mind of man was able to look at natural objects with a combined directness and subtlety, which places them in the very first rank among the achievements of their age and country. Of such, I suggest, is the tender little Buddhist saint of Fig. 1, and the noble vase, with its eloquent frieze, of Fig. 5. The extreme simplicity of this figure, with its high quality, is perhaps evident from the illustration, and is in itself a sufficient reply to the charge that the Chinese have at no period of their history been able to express genuine religious feeling in art. I am obliged to Professor Yetts for the explanation of the curious seat on which the figure rests—apparently a bundle of reeds tied round the middle. The point is referred to at some length in the introduction to The Catalogue of Sculpture in the Eumorfopoulos Collection, and presumably illustrates the beautiful story of how Sakyamuni, when on the way to the Tree of Enlightenment at Gaya, meets a grass-cutter, Svastika, and asks for some reeds, remembering that all his predecessors attained *bodhi* upon a reed-covered seat. Yetts concludes that "as a presentment of the Enlightenment, the type differs entirely from Indian standards, and it seems to be



3. A GRACEFUL POTTERY FIGURE OF A DANCING GIRL EXCAVATED IN HONAN PROVINCE: T'ANG PERIOD WORK EXHIBITED AT MESSRS. SPARKS'S.

Governor Duff, of the Dutch East India Company. I admit I should like some proof that this is a portrait of that worthy and cheerful gentleman, whoever he was—perhaps some reader of this page can throw light upon the matter—but the point is of no real importance. The piece is a wonderful example of potting, both as to colour and character—as good a thing of its kind as it is possible to find—and, of course, exceedingly interesting for the light it throws upon the Chinese attitude to Europeans, which was surely one of amused condescension.

In addition to the *famille noire* bowl mentioned at the beginning of this article, there are many K'ang Hsi and Chien Lung pieces of the sort which have always reduced European potters to despair,



2. AN AMUSING CURIOSITY OF CHINESE ART: CHINESE FIGURES OF A EUROPEAN (PERHAPS GOVERNOR DUFF, OF THE DUTCH EAST INDIA COMPANY) AND HIS WIFE.

one of those items of Buddhist iconography which were evolved in China."

The fine vase of Fig. 5 is much earlier (Han Dynasty—i.e., about the beginning of our era), more robust, with a frieze of a hunting scene round the body which is handled with astonishing vigour. The creature immediately in front as you look at the reproduction is presumably a bear; the other figures are hunting dogs, horses, and men. No such objects had reached the Western hemisphere at the beginning of the nineteenth century; if they had, John Keats would have found his Grecian urn no less beautiful, but a trifle insipid in comparison. In the same way the devoted collector of Greek Tanagra figurines, those most delightful relics of classical antiquity, will agree that, placed next to such a little gem as the dancing girl of Fig. 3 (T'ang Dynasty), they will appear to possess an almost saccharine sweetness. There are numerous other tomb figures of the same period, including a series of seated musicians, and several excellent horses; one especially, covered with a cream glaze, is of exceptional quality.

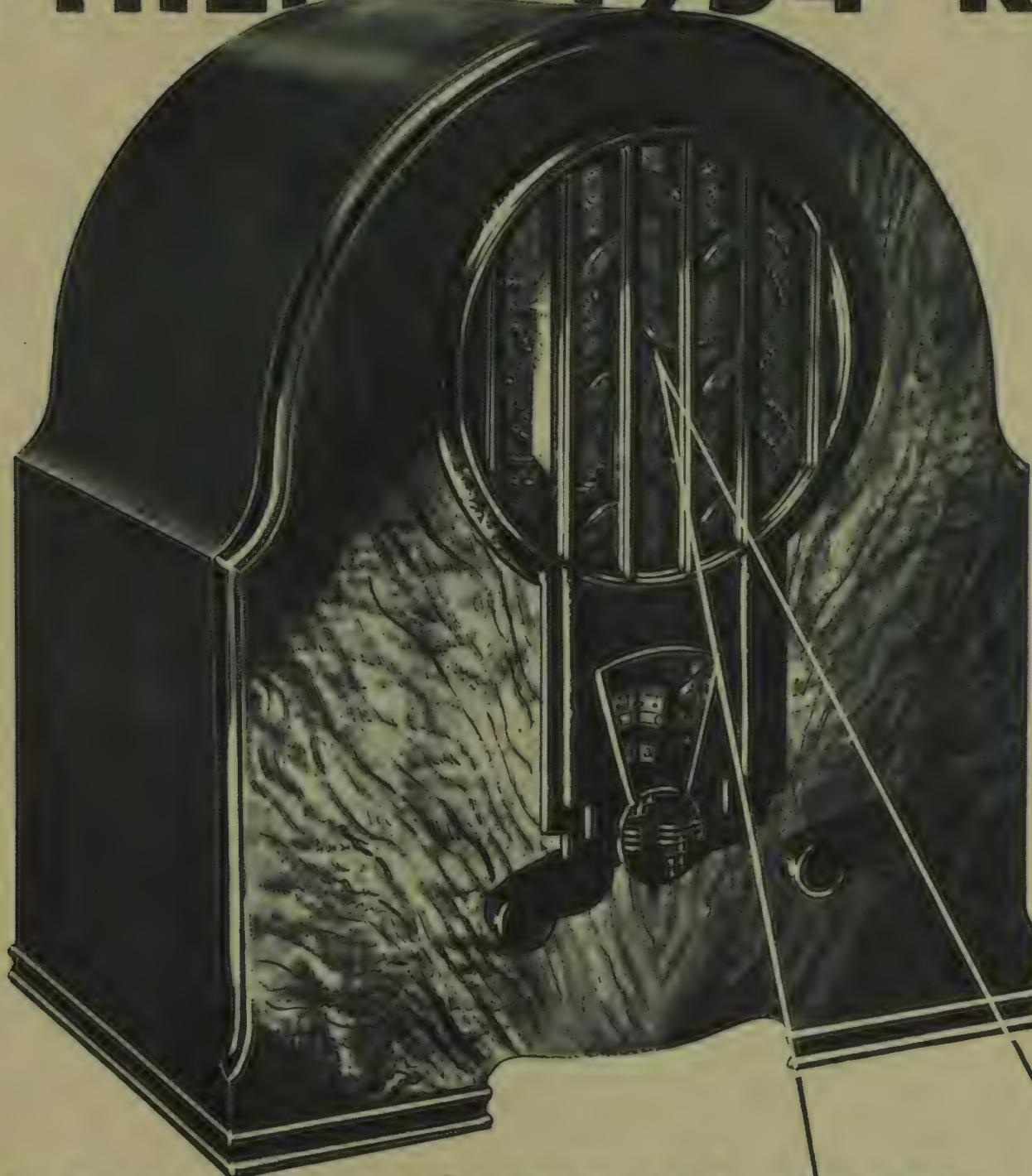
One piece (Fig. 4) is Indo-Chinese, from the province of Quang-Tri (French Indo-China), and will interest all who have ever been fascinated by the problem of the influence of India upon the art of those vast regions we now call Siam, Cambodia, and Annam. This unusually sensitive head has obvious affinities with Khmer sculpture, but is less rigidly stylised and nearer an individual portrait than



5. A NOTABLE EXHIBIT AT MESSRS. SPARKS'S SHOW OF CHINESE ART: A DARK GREY POTTERY VASE OF THE HAN DYNASTY (ABOUT THE YEAR OF OUR LORD), DECORATED WITH A FRIEZE OF A HUNTING SCENE, INCLUDING A BEAR AND DOGS AND HORSES; CARRIED OUT IN AN EXTRAORDINARILY ROBUST AND VIGOROUS STYLE.

and a very choice collection of jades. It is a pleasure to report, by the way, that a delightful group in Han pottery which figured in the last exhibition in Mount Street, and occupied pride of place in the notice on this page, is being presented to the British Museum by a number of prominent collectors: it will be on view in Bloomsbury some time next month.

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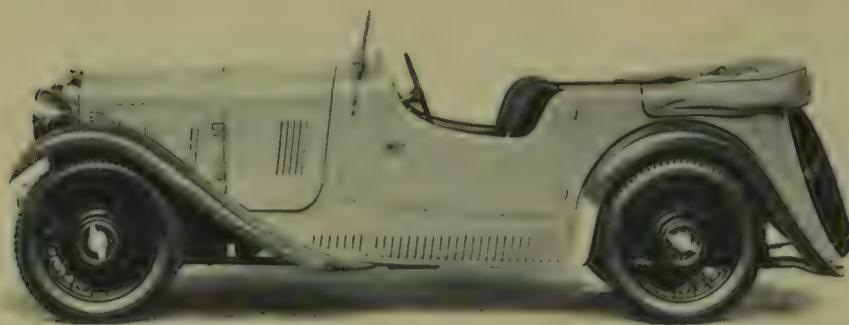
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

I SUPPOSE that we are all getting more air-minded as time proceeds, but I fancy it will be many years before private planes will be as popular as private cars. Yet some carriages at Olympia conveyed



COMBINING SPEED, ELEGANCE, AND ECONOMICAL RUNNING: THE NEW MORRIS "TEN-SIX" SPECIAL TOURER.

Despite its attractive lines, the bodywork offers plenty of accommodation for four. Among other refinements are pneumatic upholstery, leather cover, synchro-mesh four-speed gear-box, automatic ignition advance, hydraulic brakes, and Rudge-Whitworth wire wheels. The car is taxed at £12; and it costs £230. A similar car on the modified "Ten-Four" chassis is priced at £215.

to my mind that perfect streamline coachwork for the car has an outline which requires an acquired taste to like. It is some years since Sir R. Burney gave me a run on his own design of "beetle-shaped" coachwork, with its power unit at the rear of the car. Since then, this designer has toured the U.S.A. with that car, to show the citizens of that land what true streamline coachwork really is. Therefore, I was not altogether surprised to find that Crossleys had staged one of Burney's patent designs on an entirely new rear-engined streamlined 15·7-h.p. Crossley chassis. This provoked considerable comment and curiosity from visitors to this firm's stand; but, while comments were both favourable and ultra-critical, everybody agreed that this car must be very fast, due to its low wind-resistance. Also, as the Prince of Wales owns one of these Burney designed saloons, it may encourage those faint-hearts who are afraid to buy something rather different from standard design in outward appearance than the ordinary carriage, to purchase this, the latest and most modern of motors.

There are always pros and cons when a novelty is produced, but to be fair to this new Crossley, one ought to ride in it. This should prove a revelation to the user, as, having the full load of passengers seated between both axles and not over either of them, the car is most comfortable and steady on the road, and exceptionally so on turning corners and rounding bends at speed. In this car, at least, the rear-seated passengers have exactly the same comfort as those in the front seats—a unique and valuable asset in a motor-carriage.

There were several exponents of independent front-wheel suspension at the Show, and several "100-miles-an-hour" cars on various stands. France sent over to Olympia examples of each from the Delage factory, which deserved attention, especially

the most powerful and the costliest petrol engine in the world. It is the size of an ordinary office desk, and its twelve supercharged cylinders develop more power than an express steam locomotive.

The use of aero-engine alloy, or hiduminium as it is called, for the engine of the Siddeley Special Sports saloon, also emphasised how much the air-motor is influencing land transport vehicles. This light but very tough material helps to give a high power to weight ratio which is just as important for speed as streamlining the coachwork, and possibly more so.

Speed cars always remind me of "road-houses," as I usually find a high proportion of sports Singers, M.G.s, Rovers, and Wolseley Hornets parked outside these amusing places. But the best road-house I have visited recently was the Royal Albert Hall, transformed by the Ford Motor Company into the representation of a super road-house, on the occasion of their own Ford Motor Show. Well-known novelty bands played every afternoon and evening, and there were plenty of comfortable chairs to lounge in while refreshing the inner man, a cinema show, working demonstrations of exhibits, and a daily competition to win an 8-h.p. Ford saloon car for nothing but a lucky guess!



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THE PLAYHOUSES.

"COMMAND PERFORMANCE," AT THE SAVILLE. THIS is in the Kuritanian vein, with such, on the whole, happy results that one wonders why "The Prisoner of Zenda" has not before now been set to music. The first scene is of "The Vagabond King" period, with roistering gallants tossing off *papier mâché* beakers of imaginary wine. But almost immediately we learn we are merely witnessing the dress rehearsal of a minor theatrical company. The leading actor, having assaulted Prince Alexis of Baroc, in defence of the soubrette, is thrown into gaol. But not to languish for long, for he bears such a resemblance to the Prince that he is sent to woo the Princess of a neighbouring State; the Prince is reluctant to undertake the task in his own person, for failure means death in some mysterious form. The actor woos and wins the royal lady's heart in the true Rassendyll manner, but when he returns to place, with many a renunciatory sigh, his loved one in his master's arms, he finds that the Prince has abdicated and fled with a young lady of his own choosing. This places the two families in a dilemma, for the populace, having been promised a royal wedding, with the attendant festivities, is likely to revolt if disappointed. So the actor-hero is instructed to resume his impersonation of the Prince, but this time he insists that his engagement shall be "for the run of the play." The *tempo* of this production seems much too slow, and the scenery is not very distinguished. While there is not enough music, what there is of it is extremely good. Mr. Dennis King once again proves himself that *rara avis*, an actor who has a fine voice, attractive personality, and a sense of humour. Mlle. Jeanne Aubert has a magnificent voice; her duet with Mr. King, "Let Me Love You To-night," being one of the gems of the score; while she displayed a delightful sense of comedy in "I've Found a Man." There is a perfect cast, Miss Kate Cutler, Mr. J. H. Roberts, and Mr. William Kendall giving particularly polished performances.

"THE WIND AND THE RAIN," AT THE ST. MARTIN'S.

There is very little plot to this comedy by Dr. Merton Hodge, but it is an amusing study of life among medical students in a Scottish University city.

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The entire action passes in a study, and the author, for a novice, displays considerable skill in getting his characters on and off the stage as his situations demand. The love-scenes are not particularly moving, though played with commendable sincerity by Miss Celia Johnson and Mr. Robert Harris; their shy, obvious attraction for each other at their first meeting being shown with delightful humour and delicacy. It is the minor characters, who form the background, that give the play atmosphere. Miss Margaret Moffat is a pawky Scots landlady to the life, while Mr. Ivan Brandt, as the student whose motto is "*Mens sana in corpore sano*," is equally good. The author seems to have changed his mind concerning the character of Paul Duhamel (well played by Mr. George de Warfaz) while writing the play. In the opening scenes Duhamel seems designed to be an evil influence, and one expects that the least he will do is to seduce Jill Mannering (nice performance by Miss Judy Gunn) to whom the hero is engaged at that time. But nothing untoward happens, and towards the end Duhamel becomes a guide, philosopher, and friend. A performance, and a part, that should win this play success is Mr. Mackenzie Ward's study of a cheery slacker. The lines are good, and so in character it is impossible to quote them apart from their context, but Mr. Ward's handling of them is even better. One of the best performances by a young actor seen for a long time.

"THIS SIDE IDOLATRY," AT THE LYRIC.

Lovers of Shakespeare will enjoy this play. The author, Mr. Talbot Jennings, and the actor, Mr. Leslie Howard, have between them presented a character in whom we can believe. He is not the tragic figure of Miss Clemence Dane's drama, nor the comic one imagined by Mr. Bernard Shaw. Instead we see him as a rather matter-of-fact young man, with one eye on the stars and the other on the main chance. The opening scenes, Will's first appearance at Marlowe's lodgings, the murder of the latter at Deptford, and so on, are full of action. Later, the speed slows down somewhat, but the scene in which we see Shakespeare rehearsing "Hamlet," writing in "bits" here and there to suit the idiosyncrasies of his actors, is vastly interesting, and will particularly appeal to those who prefer to think of Shakespeare as a practical working dramatist of genius, rather than a demi-god. Mr. Leslie Howard plays Shake-

peare in a very modern manner; but he is extremely effective, and he presents us with a character that, whether one accepts it as "the man Shakespeare" or not, definitely comes to life. Mr. Gyles Isham as Richard Burbage, Mr. Esme Percy as the tragic starving dramatist, Robert Greene, and Mr. Edgar Norfolk as Christopher Marlowe, give good performances. Mr. Aubrey Hammond's scenery and costumes are extremely effective.

"MATERNITÉ" AT DALY'S.

Propaganda plays are apt to be dull, and "Maternité," by Brieux, which has had to wait a quarter of a century to be licensed, is no exception to the rule. Another rule to which it is no exception is the one that lays down that no trial scene has ever been a failure on the stage. In this trial scene the play definitely comes alive, and is possibly one of the best ever presented. The audience was moved to a pitch of excitement not often seen in the theatre. Miss Catherine Nesbitt gave a very fine performance as the unhappy Lucie Brignac. Married to a drunken degenerate, she has already had two children; one is blind, the other dies in convulsions. She is warned by a specialist that should she bear another, its fate will be no better. There is an intense scene when the husband returns home the worse for drink, and, disregarding the warnings of the doctor, forces his wife to compliance with his desires. Rather than give birth to another child, she takes steps to destroy it, and is duly tried for abortion. Up to this point the play, though interesting, has not greatly moved one. But the trial scene works up into real, gripping drama. Mr. Raymond Lovell, as the defending counsel, was particularly good, giving point to the author's views on the desirability of preventing the birth of the unfit. Mr. Malcolm Keen's study of the dissolute, excitable husband was beyond praise. Not a play to be recommended as mere entertainment, but one that demands to be seen.

James Buchanan and Co., Ltd., wish to announce that in a recent issue of this paper an advertisement was inserted whereon appeared the photograph of a well-known amateur golfer, and it was used without the knowledge of the person concerned, for which they desire to take this opportunity of expressing their sincere regrets.

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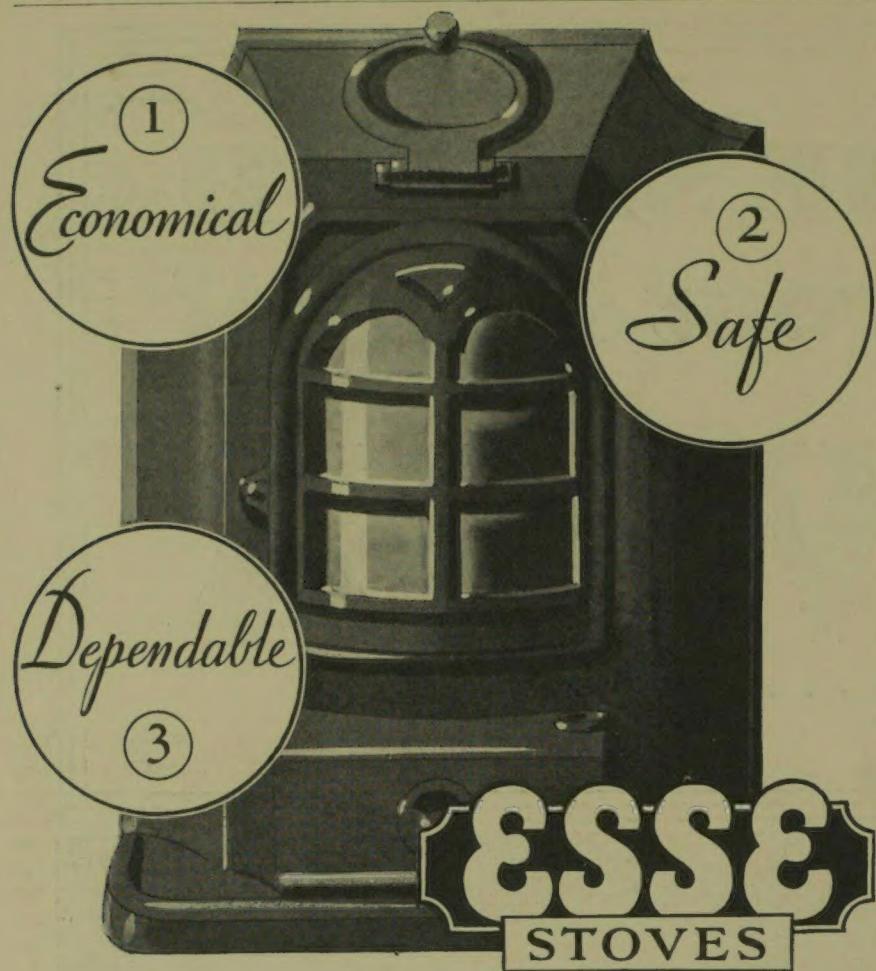
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THE WORLD OF MUSIC.

SYMPHONY CONCERTS.

ALL our principal orchestral organisations have now made their start in the autumn musical season, but in most cases the beginnings, while being auspicious, were not of any special importance. Most of the interesting events are still to come. The exception was the first of the Courtauld-Sargent Concerts at the Queen's Hall, which Robert Heger conducted in place of Otto Klemperer, who has left Berlin to go to America.

The programme contained only three items: Bach's Brandenburg Concerto No. 2 in F, for solo violin, trumpet, flute, oboe and strings; Beethoven's Symphony No. 7 in A; and a Sinfonietta for Orchestra by Janáček, a Czechoslovakian composer whose music is little known in this country. At first glance, this is not an exhilarating programme. It is rarely that we hear Bach's music well performed in the concert hall, and I do not think the present occasion was an exception, for the Bach was the weakest performance of the evening, being a trifle mechanical. Further, Beethoven's great A major symphony rarely makes a satisfactory impression, because it suffers more at the hands of most conductors than any other of his symphonies. On this occasion, however, we had a revelation of what the symphony really is. Under Robert Heger, the London Philharmonic Orchestra gave the finest performance of this work that I have heard for many years—concise, vital, and inspiring, due to the perfection of balance and rhythm. Robert Heger has so far been known to the London public only as an opera conductor at Covent Garden, but it is clear that he is one of the best all-round conductors visiting us from abroad in recent years.

The Janáček Sinfonietta gave another proof of Heger's quality. This extremely vivid and attractive work, with its romantic colouring and rhapsodic character, makes great demands upon the brass players. It is scored for nine trumpets in C, three trumpets in F, two tenor tubas, and one bass trumpet, and Robert Heger secured from the London Philharmonic brass an exactness of ensemble and a beauty of tone that were quite exceptional. The Sinfonietta itself is a fascinating work of individual quality and, in listening to it, one feels transported to the woods and forests of Moravia, with its castles and hunting-lodges; in fact, one almost feels that it ought to be played by hundreds of horsemen, with horns and trumpets, at an *al fresco* gathering in the middle of a forest. It is idle to complain of such a work that the composer shows no power of thematic development, as some critics have done. This is not what he is aiming at, and there are other methods of musical composition than those of the classical system of thematic development. Not to recognise this is to be very narrowly bound by a too-limited conception of musical form. For me, Janáček's Sinfonietta is a vital and beautiful composition.

W. J. TURNER.



TO VOYAGE ROUND THE PACIFIC ON PLEASURE BENT: THE NEW SUPER-LUXURY MATSON LINER "LURLINE"; HERE SEEN IN PAGO PAGO HARBOUR.

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"SULGRAVE MANOR AND THE WASHINGTONS."—(Continued from Page 682) than the home of George Washington's ancestors. By the co-operation of prominent persons in England and the United States, sufficient money was raised by the beginning of 1914 to purchase the manor for £8400, and further funds were being collected when war broke out in Europe. It was no sooner over than the project, now under the patronage of His Majesty the King and the Prince of Wales, was renewed, with a reinforced motive for commemorating the friendship of England and America. The response was generous on both sides of the Atlantic, and the work of restoration, under the direction of Sir Reginald Blomfield, was completed by June 1921, when the memorial was formally opened and dedicated. The final happy touch was supplied by the National Society of the Colonial Dames of America, composed of descendants of the men of the Colonies—i.e., the thirteen Colonial States. Under its auspices, thirty-five thousand contributors supplied a sum of 112,000 dollars, which provides an annual income of £1000 for the perpetual care and upkeep of Sulgrave Manor.

Thus there stands to-day in the very centre of England, not only a memorial to one of her most honoured adversaries, but a perfect specimen of sixteenth-century domestic architecture. The restoration has been carried out with the most meticulous attention to detail, and the visitor may be confident that if the reincarnated Sulgrave Manor of to-day is not, inside and out, exactly as it was when Lawrence Washington lived in it, it is a very close approximation. This volume, enriched by an abundance of admirable illustrations, describes the house and its history with great thoroughness. A number of technical advisers co-operated to collect from every part of England the appropriate household objects. They happened most luckily upon a complete kitchen equipment of the period, which is installed in every detail, even down to the bunches of dried herbs "for flavouring or for physic," gathered from the herb garden of the Manor House. How lyrical they sound—Rossetti could have made a poem of them! Balm, marjoram, mint, thyme, sage, peppermint, tarragon, fennel, winter savory, pennyroyal, and hyssop! The restoration has also provided "the right and proper setting for a Tudor dwelling"—rose garden, herb and flower borders, grass terraces, lawn and bowling-green, and yew hedges. And since "it is a commodious and pleasant thing in a mansyon to have an orchard of sundrye fruytes," there is a pleasure rich with Spring flowers in their season, as well as with "sundrye fruytes"—among which, however, we are disappointed not to find a cherry-tree.

C. K. A.

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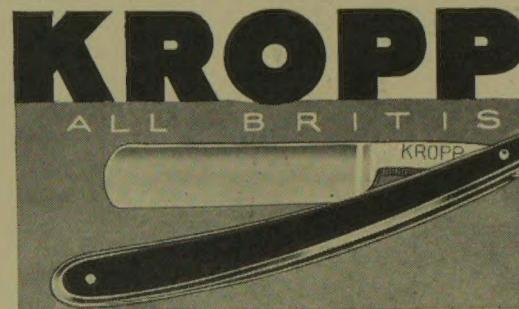
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